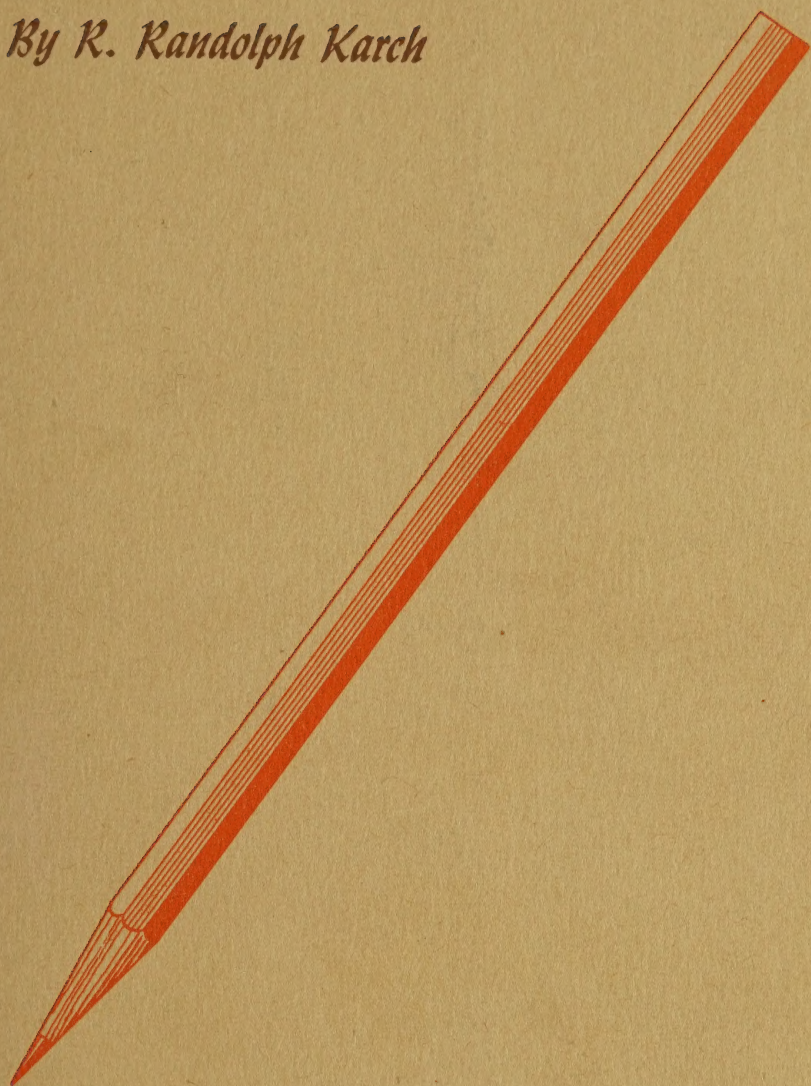


By R. Randolph Karch



Basic Lessons in Printing
LAYOUT

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**BASIC LESSONS IN
PRINTING LAYOUT**

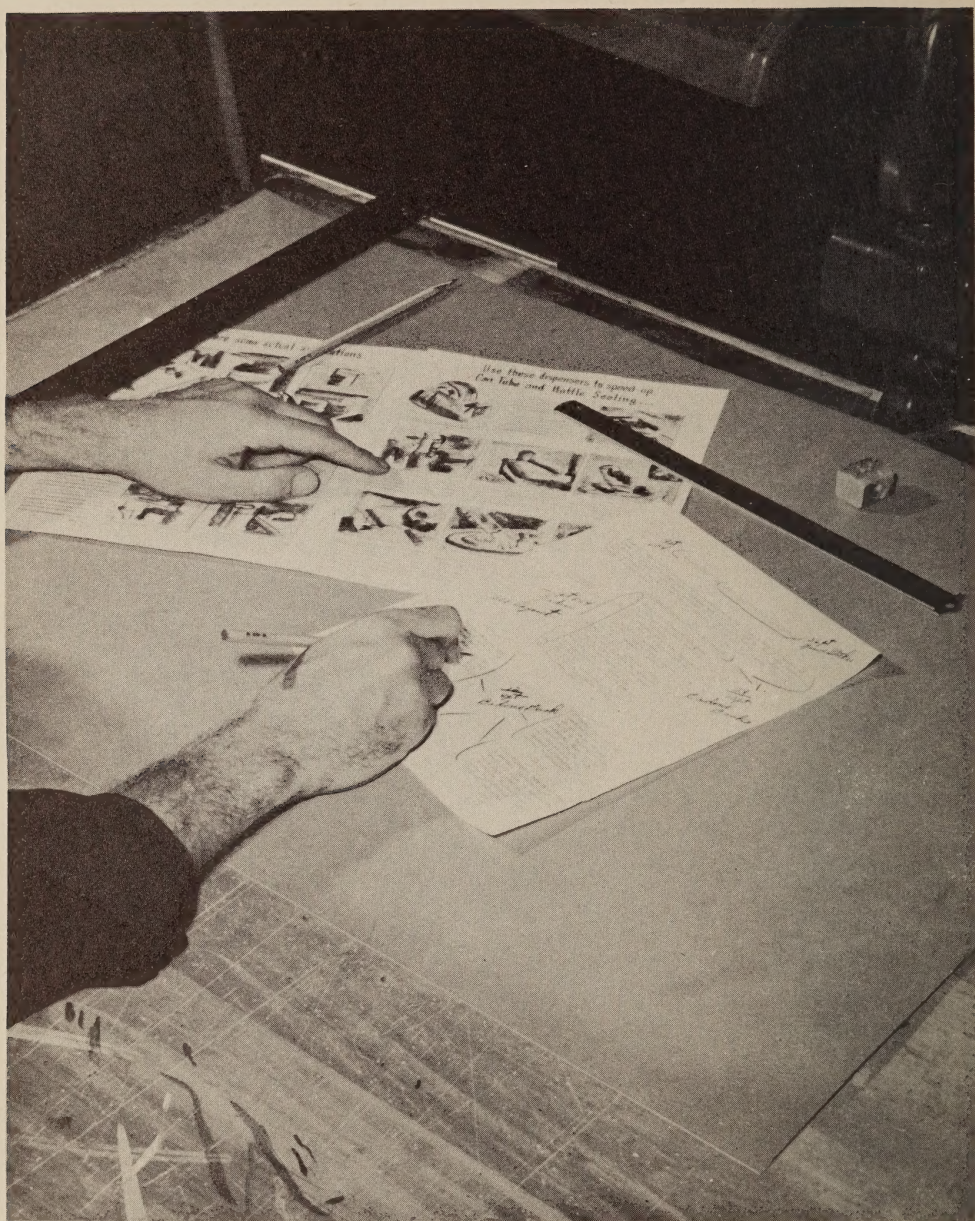
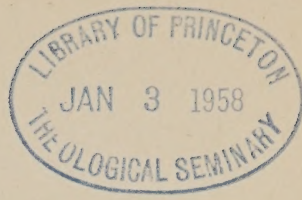
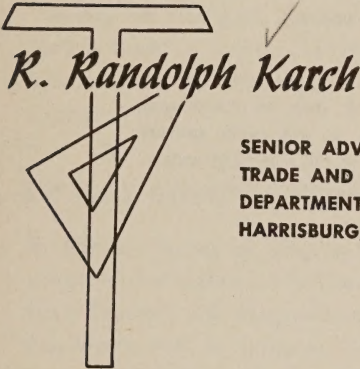


Photo by Jensen Printing Company, Minneapolis, Minn.



Basic Lessons in
**PRINTING
LAYOUT**



SENIOR ADVISER
TRADE AND INDUSTRIAL EDUCATION
DEPARTMENT OF PUBLIC INSTRUCTION
HARRISBURG, PENNSYLVANIA

**THE BRUCE PUBLISHING COMPANY
MILWAUKEE**

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Introduction

For the Student—This book is planned for you, and its purpose is to help you to learn the basic principles of design and layout in printing. Before any job of printing is set in type, it must be *designed*.

It is suggested that you read each unit carefully, and then answer the questions and complete each project for that unit before you proceed to the next unit. It will be necessary for you to study each illustration carefully, noting particularly the lines of explanatory matter which accompany some of the illustrations. Only in this way will you begin to get an understanding of typographical layout and good design.

To the Teacher—This elementary book is planned as an aid in teaching basic principles of layout and design in printing. It is planned for students both in industrial arts and in vocational graphic arts. It is designed so that students may work independently of continuous supervision.

This book can help satisfy the objective of consumer knowledge.

Layouts made need not necessarily be set in type by the student, although, where conditions permit, it is best to do so to provide clearest understanding.

The problem of illustration in layout—photoengravings and line plates are relatively scarce in school shops—is met by clipping illustrations from various kinds of printed matter and pasting them on the comprehensive layouts made by the students.

It is suggested that rough layouts made by the students be submitted for the teacher's approval before the comprehensive layout is made.

Problems are provided for class discussion or independent answering, or for both. Projects are to be made independently by students.

The book can be useful in the planning area of the industrial arts shop and by the shop or related subjects teacher in vocational schools—particularly where “related drawing” is taught to all students.

This book is flexible in that problems and projects can be selected from the complete list as time and objectives of the course require.

R. RANDOLPH KARCH

**BASIC LESSONS IN
PRINTING LAYOUT**

CHAPTER I *Typographic Design*

1. **The Purpose of Design.** Printing is for the purpose of multiplying messages, and can be classified as follows:

1. What the public *pays* to read, such as newspapers, periodicals, and books.

2. What the public must read of *absolute necessity*, such as government forms and timetables.

3. What the public must be *coaxed* to read, such as all forms of advertising.

The greatest advances made in making type matter readable as well as attention-getting has been in advertising. Advertisements compete with one another in newspapers, periodicals, and direct mail, and hence competition is set up which spurs art directors and layout men to do more effective work.

The next greatest advances have been made, typographically speaking, in what printed matter the public pays to read. Books are more readable and planned better than in the past. However, no data are available on sales of books due to their typographical excellence.

The least advances for the general good of the reading public have been made in work that people must read, although some attempts have been made to increase the readability of such printed matter, both in the elimination of puzzling, involved sentences as well as in typographical style.

Our study deals with sound layout and design *principles*. It does not list "rules" for typography. Although certain rules have been and always will be set up by various authorities, few will be listed here. Such rules are sooner or later violated by men of outstanding ability in layout and design, who have the know-how to plan jobs of printing that are attention-getting, readable, and which get the message across—selling goods and *inviting reading*—despite so-called violations of rules which may be arbitrarily set up.

2. **Reasons for a Great Variety of Designs.** When the same copy is given to several layout men who are given their own lead in the work, each will lay out the job in different ways. Depending upon one's own feeling of typographical art, each job may be good in design, but none will be the same. This is demonstrated in the magazine pages shown in Figures 1-7. Two layouts are shown of identical pages in each illustration. Note the difference between them.

In Figure 1, *a*, the layout man decided to design a plain, unillustrated page, with headings flush (aligned) at the left, with two columns of type. In Figure 1, *b*, the layout man added to the design by pulling some text matter from the copy, adding it as a subheading. Also, he added a suggested picture.

In Figure 2, *b*, note how the layout man added interest to the page with illustrations. The small illustration in layout *b*, Figure 3, adds to interest.

Shown in Figure 8 are eight business cards, entries in a typographical contest conducted by the *Inland Printer*. Each of the cards is one layout man's interpretation of the *same* copy. Each examined the copy carefully and made his own original design. This illustrates the great *variety of designs* that is possible. The eight settings are all good designs, and almost all are of the informal style.

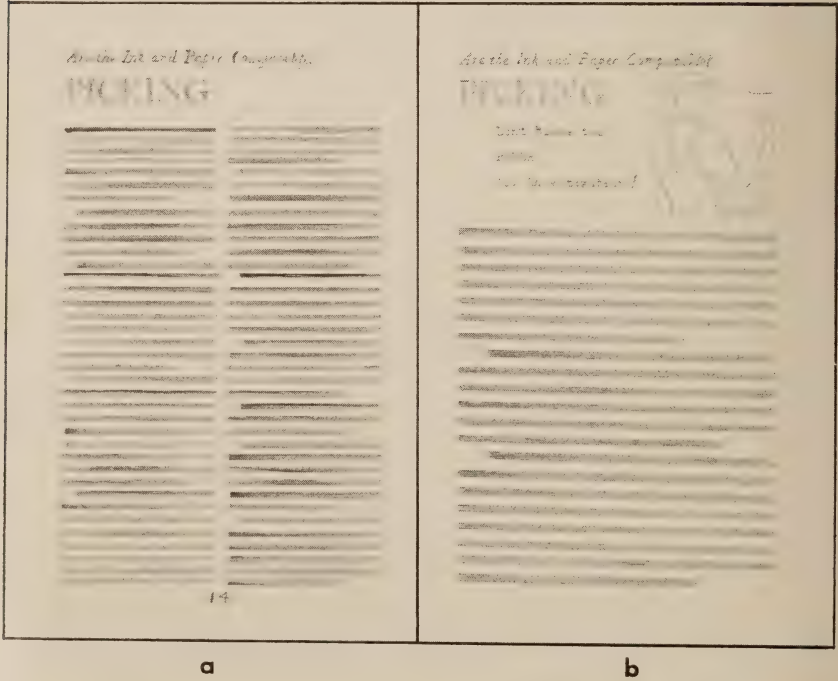


Fig 1.

Lab Tests Insure PAPER QUALITY

When a paper mill produces a new grade of paper, it is essential that the quality of the paper be insured. This is done by conducting a series of laboratory tests on the paper. These tests are designed to measure the physical and chemical properties of the paper, such as its strength, weight, and resistance to moisture and fire. The results of these tests are then compared to the specifications for the particular grade of paper. If the paper meets or exceeds these specifications, it is considered to be of high quality and is ready for use. If it does not, the mill may need to adjust its production process to improve the quality of the paper.

12

Lab Tests Insure PAPER QUALITY

When a paper mill produces a new grade of paper, it is essential that the quality of the paper be insured. This is done by conducting a series of laboratory tests on the paper. These tests are designed to measure the physical and chemical properties of the paper, such as its strength, weight, and resistance to moisture and fire. The results of these tests are then compared to the specifications for the particular grade of paper. If the paper meets or exceeds these specifications, it is considered to be of high quality and is ready for use. If it does not, the mill may need to adjust its production process to improve the quality of the paper.



a

b

Fig. 2.

Leslie's Lexicon The Best PAPER Tens

When a paper mill produces a new grade of paper, it is essential that the quality of the paper be insured. This is done by conducting a series of laboratory tests on the paper. These tests are designed to measure the physical and chemical properties of the paper, such as its strength, weight, and resistance to moisture and fire. The results of these tests are then compared to the specifications for the particular grade of paper. If the paper meets or exceeds these specifications, it is considered to be of high quality and is ready for use. If it does not, the mill may need to adjust its production process to improve the quality of the paper.

a

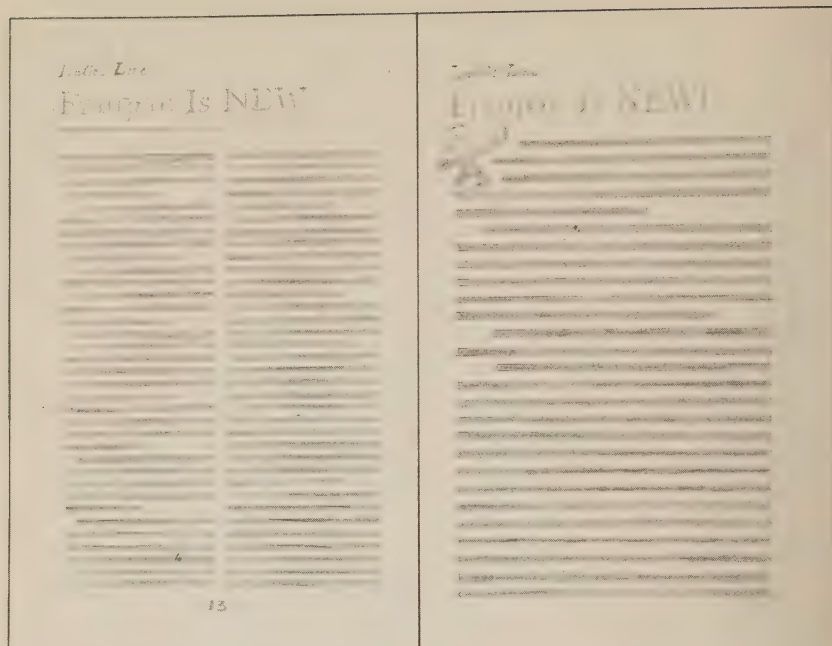
THE BEST PAPER TENS

When a paper mill produces a new grade of paper, it is essential that the quality of the paper be insured. This is done by conducting a series of laboratory tests on the paper. These tests are designed to measure the physical and chemical properties of the paper, such as its strength, weight, and resistance to moisture and fire. The results of these tests are then compared to the specifications for the particular grade of paper. If the paper meets or exceeds these specifications, it is considered to be of high quality and is ready for use. If it does not, the mill may need to adjust its production process to improve the quality of the paper.

11

b

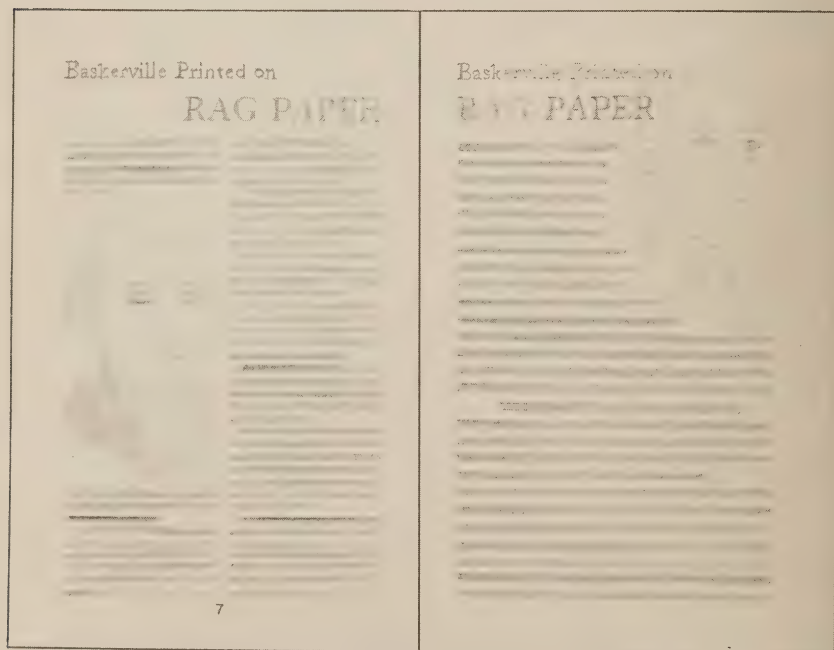
Fig. 3.



a

b

Fig. 4.

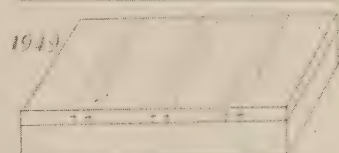
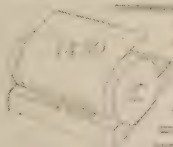


a

b

Fig. 5.

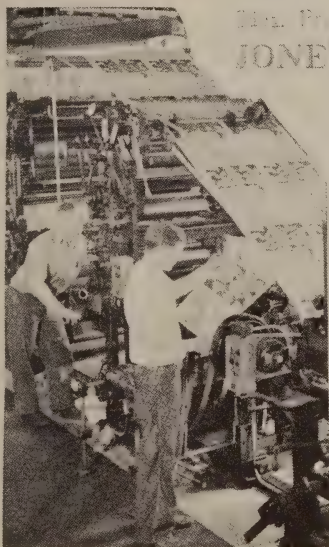
...and Now Processes!



a

b

Fig. 6.



The Process of
JONES, Inc.

B



a

b

Fig. 7.

3. Definition of a Layout. A typographical layout is a plan for a job of printing. A *dummy* is a collection of layouts, as in the plan for a booklet or folder having several or more pages.

Layouts are of several different types:

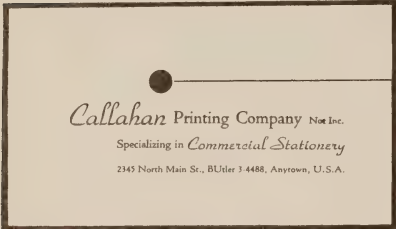
1. *Roughs* are quick designs, usually made in a great number so that



1



5



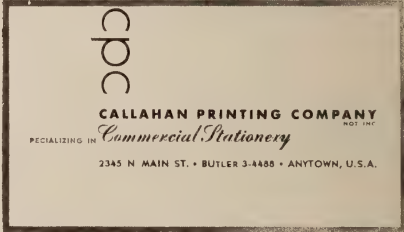
2



6



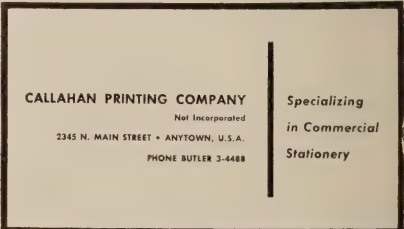
3



7



4



8

Fig. 8.

a selection may be made from them in order to complete a final layout. These may or may not be of the final size but, of necessity, must be of the same proportion as the completed job.

2. *Comprehensive* layouts are of the same size as the completed job, and are made as close to the final job as is possible.

3. *Finished* layouts are often paste-ups of photostatic copies of illustrations to be used, and the type matter either carefully drawn on the copy in the larger sizes (with lines indicating the smaller sizes) or proofs of the type matter.

The printer usually receives two items: one is the layout itself, and the other is the typewritten copy. The layout indicates the size of the illustrations for the platemaker. The sizes and kinds of type are indicated on the layout or on the typewritten copy. Copy is usually keyed to the layout with notations on both layout and typewritten copy, as "Copy A," "Copy B," and so forth (see Figs. 11 and 12).

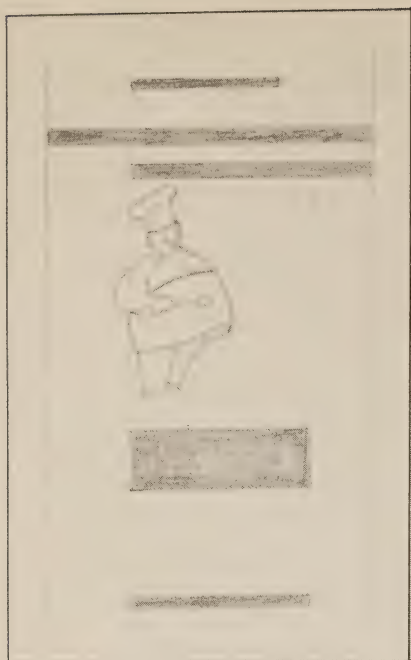
If the layout man knows where the work is to be composed in type, he can indicate the exact type faces to be used. If he does not know what kinds of type the printer who will get the job has, he will have to be satisfied with the typesetter's interpretation of his layout, which in some cases is surprising as well as unsatisfactory.

Complete instructions should be given by the layout man. When complete instructions are not given, the compositor must either delay the work until he gets them or use his own judgment. Marked-up copy should include: kind and sizes of type, width in picas, caps or lowercase or small caps, leading between lines, indentions, depth of type areas in picas, amount of letterspacing in cap lines, size of trimmed sheet or page, margins in picas, and all information necessary so as to avoid any unnecessary delays (see Fig. 11).

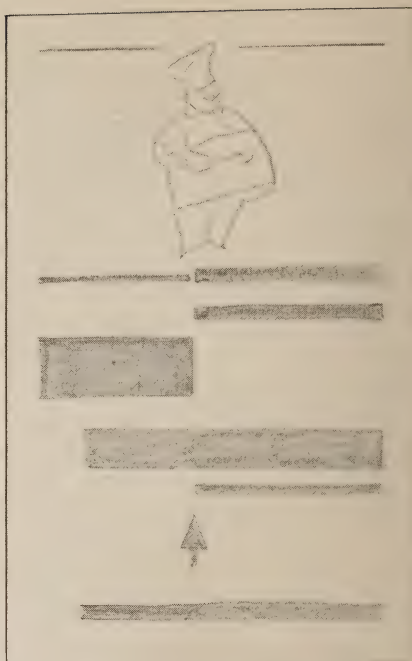
4. **Materials Used in Layout.** Tools of the layout man include a supply of thin, transparent paper for tracing letters and illustrations, soft-lead pencils, printer's line gauge, drawing board, T square, triangle, and colored pencils. He also needs paper cement and type samples.

5. **How to Interpret Copy to Find What Lines to Display.** Sometimes the customer of the printer will know what he wants displayed in his printed material. At other times he leaves this to the layout man. Let us analyze a typical piece of menu copy, which is: *Menu, The Pine Tree Hotel, at the junction of Highways 24 and 48, Famous for our Southern Fried Chicken and Virginia Baked Ham, Dancing and floor show on Saturdays.*

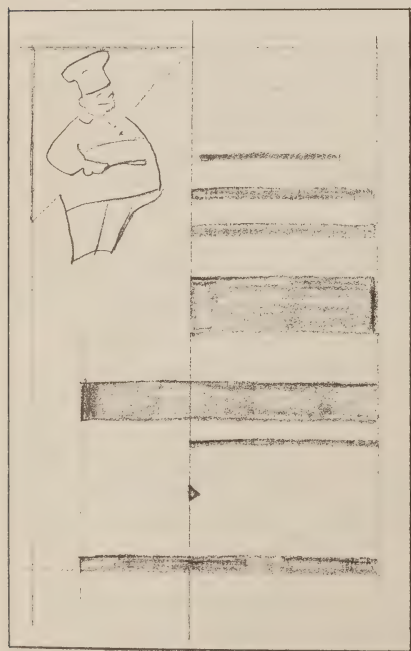
This is the copy for the first page. The size wanted is 6 by 9 inches. These constitute the "musts" for the layout man. What does he do? He must decide what type to use, what illustration if any, and what size of type to use, and he does this in the following manner:



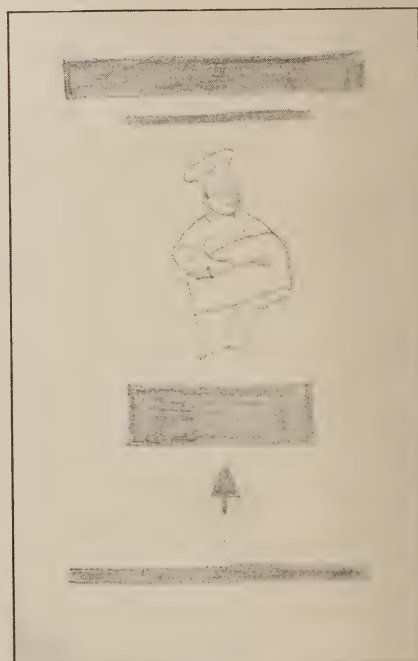
a



b



c



d

Fig 9.



a



b

Fig. 10.

What words should be in the largest type? He decides that, inasmuch as it is a menu, the word *menu* should be displayed. The next most important word is the *name of the place*.

How shall the words and picture be arranged on the page? The layout man now makes four or more *rough* layouts. Four roughs are shown in Figure 9. He looks them over and decides that *c*, Figure 9, is the best one.

Now he makes a comprehensive layout, using the rough layout as a guide. The complete comprehensive and final printed job are illustrated in Figure 10.

6. How to Specify for Type Composition. After the layout man has completed his layout, he must tell the *compositor* exactly what he wants—kind and size of type faces, widths of measures, sizes of margins, and exactly *where* he wants each line placed on the page, and the position of each illustration. He can do this on the typewritten *copy* and on the *layout* itself.

For example, a typical advertisement layout is shown in Figure 12. The typewritten copy for the layout appears in Figure 11. Note that *all* the information is given that is necessary for the compositor to

WE ARE A GOOD NEIGHBOR

) 18 Egmont Bold caps
full 26 wide

Forty-one years ago when we were a young bank
and Los Angeles was a growing city just about
ready for its first pair of long pants, we de-
cided there was no good reason why anyone should
have to go traipsing all the way downtown to do
his or her banking. So we inaugurated branch
banking in Southern California--brought banking
to you in your own community. Today, there are
fifty convenient neighborhood Local Savings
Bank offices in and around Los Angeles. Go to
the nearest one the next time you have some
banking to do. You'll find the officers and employ-
ees at any one of our fifty neighborhood offices
eager to help you to be good neighbors.

14/24
Egmont light
26 wide

LOCAL SAVINGS BANK

) 24 Egmont Bold Italic
caps full 26 wide

50 conveniently located neighborhood offices in
and around Los Angeles. Member Federal Reserve
System and Federal Deposit Insurance Corporation.

10/14 Egmont
light
26 wide

copy "B"

Fig. 11.

know: position, kind and size of type faces, sizes and lengths of rules (lines, which can be measured by the compositor), and other information. The size 14/24 means 14-point *type* on a 24-point *body*—meaning 10 point leaded.

Note that the copy and the layout are *keyed* to one another, as "Copy A" and "Copy B."

On the layout in Figure 12 all sizes can be measured: lengths of the partial box at the top of the advertisement, positions of the elements, margins, and whether lines are to be full measure or aligned.

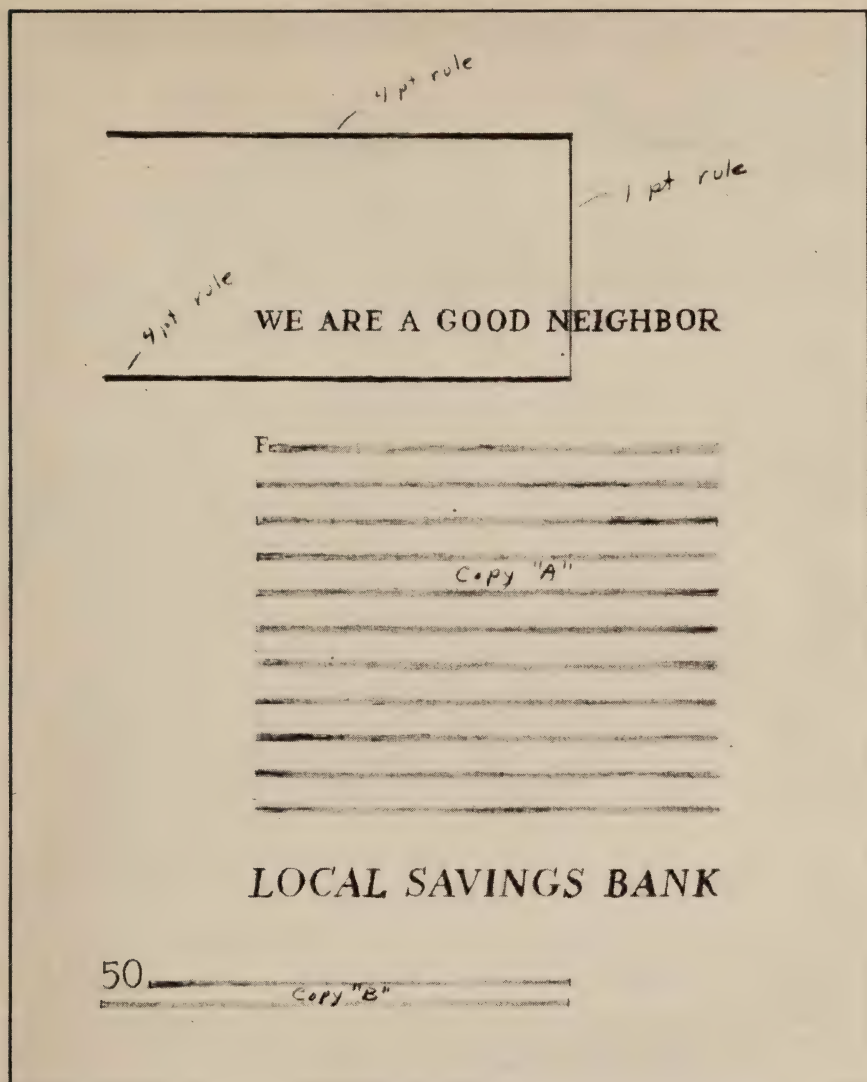


Fig. 12.

The hand compositor uses this layout as a "blueprint" to make up the type, rules, borders, and sizes of various margins.

Figure 13 shows the job set up as directed by the layout. Compare it with the layout shown in Figure 12, and note that the hand compositor has followed all directions and that each element *fits perfectly*, which indicates that the layout man has done a good job.

WE ARE A GOOD NEIGHBOR

FORTY-ONE YEARS AGO when we were a young bank and Los Angeles was a growing city just about ready for its first pair of long pants, we decided there was no good reason why anyone should have to go traipsing all the way downtown to do his or her banking. So we inaugurated branch banking in Southern California—brought banking to you in your own community. Today, there are fifty convenient neighborhood *Local Savings Bank* offices in and around Los Angeles. Go to the nearest one the next time you have some banking to do. You'll find the officers and employees at any one of our fifty neighborhood offices eager to help you to be good neighbors.

LOCAL SAVINGS BANK

50 conveniently located neighborhood offices in and around Los Angeles
Member Federal Reserve System and Federal Deposit Insurance Corporation

Fig. 13.

CHAPTER 2 *Display Composition*

8. **The Meaning of Display.** *Display* lines differ from the other elements of a piece of printing in that by their *contrast* they attract the first attention of the reader.

The reader of any piece of printed matter should not be confused by directing his attention to too many lines of type. *Too much display is no display*, and a well-planned job makes a single impression. The job should be so planned that the reader's eye is led from one element to another without effort, and type and illustration should be arranged in order for ease of understanding.

Contrast of type with type to display certain words or phrases is achieved in the following ways:

1. The *design* of the display type differs from the text.
2. The *color* or blackness of the letters varies between display line and text, with display usually darker.
3. The *color of ink* in the printing.
4. The *isolation* of the display line, surrounded by white space.
5. *Size* of the display line in relation to the type.

1. LIGHT CAPS OF THE SAME TYPE FACE.

2. SMALL CAPS OF THE SAME TYPE FACE.

3. *italic lowercase of the same type family.*

4. BOLD CAPS OF THE SAME TYPE FAMILY.

5. *Bold italic lowercase of the same type family.*

6. **BOLD ITALIC CAPS OF THE SAME TYPE FAMILY.**

7. *A contrasting type, usually bolder, often in italic, of another type design.*

8. Underscoring, if used sparingly.

Fig. 15.

9. Minor Display. Words of minor display value can be put in contrast with other type used, even in the same point size as the other type.

10. Examples of Display. The illustrations, Figures 17-20, present, in graphic form, various methods of typographic display. Examine each, and read its explanation for a better understanding of type display methods.

11. Contrast. Figure 16 shows a part of a page from a daily newspaper. Note that almost all of the advertisements are composed in black-faced type. Now, look over the page, and note the one two-column

BOULEVARD
Lendale at Ninonhike Blvd.
Rt. 5471 10:30 P.M. Daily

MITCHUM
JOHN
GREER
WENDIX
THE BIG STEAL
Color Cartoon — News
"Fate of the Wild Stallion"

LYNDALE Lendale and Lake St.
Monday, Tuesday, Wednesday
"CANADIAN PACIFIC"
In "Beautiful Color"

CHATEAU 4th Ave. S. and Franklin
Glen Ford — Mrs. Helen
"UNDERCOVER MAN"

FRANKLIN Franklin & 18th Ave. S.
Margarette Scott — John W. Hall
"GREEN PROMISE"
"The Girl Who Refused"
"SONG OF INDIA"

Howwood 40
Glenwood 4th & 20th and Johnson NE
DOE BE FEATURE
Lendale, with STARS ACTION DRAMA!
Humphrey BOGART — Ingrid BERGMAN
Claude RAINS — GREENWICH LOURIE
"CASABLANCA"
Feature at 2:30, 4:30, 6:30, 8:30
Plus This Powerful Story of the
World's No. 1 Manhunters
JAMES CAGNEY in
His All-Time Great Action Role
"G-MEN"
Feature at 2:30, 4:30, 6:30, 8:30

PARKWAY Delicately Cool
A Warm, Human, Engaging Comedy for
the Whole Family
Robert Young
Shirley Temple
"ADVENTURE IN BALTIMORE"
Color Cartoon — Hugh Herbert Comedy

Golden Valley Orchard
5215 4th Ave. N.—W. at Redington
Hilltopside — Colorful — Parking
Robert Young
Shirley Temple
John Agar in **Adventure in Baltimore**
8 Minutes West of Downtown

HOMEWOOD 4704
PLYMOUTH & NEWTON A.
Mark STEVENS
Coleen GRAY
Rory CALHOUN
ING AT BOTH THEATRES

ES Continuous Show Today
"GARY COOPER"
"RIDE OF THE YANKEES"
DA WIPROD — WALTER BRENNAN and BARK RUTH BRUND
Reproduced through MCO Radio Pictures
Also: Directed by SAM WOOD — VOICE and TOLANDIA
Screen Play by Joe Swickard and Herman J. Mankiewicz

NEIGHBORHOOD THEATERS

EDINA 1621
BY THEATRE CITY COOL!
WAYNE MORRIS — JAMES PAIGE
"THE YOUNGER BROTHERS"
Filmed in Technicolor
Extra: Frankie Doyle & Orchestra
COLOR CARTOON — LATEST NEWS

WESTGATE 450-1840 S
PARK FREE
COMFORTABLE COOL!
Glen Ford — "UNDERCOVER MAN"
Walter Brennan — "GREEN PROMISE"

HOPKINS Phone
PARKING NO. 9003
FREE
COMFORTABLE COOL!
Glen Ford — "UNDERCOVER MAN"
Walter Brennan — "GREEN PROMISE"

Robert Young
Shirley Temple
John Agar
Adventure in Baltimore
18 Minutes West of Lake and Hennepin
on Excelsior Ave. or Hwy 1

ROYAL 484
HOPKINS NO. 748
DOUBLE FEATURE
KARL GARD — BUENA VISTA
"SONG OF INDIA"
THE DRINKING GUN — A NEW
"RUSTY SAVES A LIFE"

"JULIA MISBEHAVES"
WALTER PIDGEON & GREER GARSON
Park Free **RITZ** BR 5802
Northside's Finest and Most Popular Theater

THE FRANK PROMISE
FREE — ROY ROGERS "GOOD LUCK" CHARMS TO THE FIRST
TOGETHER WITH THE FIRST TWO CHILDREN

DRIVE-IN Theatres
DO NOT PAY — NO TALKING OR CLEAR

BLOOMINGTON
1101 EAST 7TH STREET
Tonight & Monday
Shows 8:30 & 10:30
"When Baby Smiles at Me"
In Technicolor
Betty Grable & Dan Dailey
Playgrounds for Children

ROSE
N. SNELLING AND COUNTY ROAD "C"
Tonight & Monday
Shows 8:30 & 10:30
"Man From Colorado"
In Technicolor
Starring Glen Ford & Flip Du

Richfield
The Theater Beautiful
PL 2873
Huntress Hunted!
When They Catch Each Other They Forget the
"IMPACT"
BRIAN DONOVAN — ELLA MAHER
CHARLES COBURN — HELEN WALKER
ARTESIAN COOLED

LEOLA Phone 2218
1st Ave. S. & 30th St. 40c
The CHIEF LEADER of the Year 1:1
LORETTA YOUNG — VAN JOHNSON
"MOTHER WAS A FRESHMAN"
Latest News — Donald Duck — Frank Fighters

AGATE 2225
1st Ave. S. & 30th St. 40c
Loretta YOUNG — Van Johnson
"MOTHER WAS A FRESHMAN"

VOGUE Lake and Nicollet RE 067
Monthly Cool — 40c
Special NEW PROGRAM
Transfer JAMES — John GARFIELD
"WE WERE STRANGERS"
Plus 28 MINUTES of HILARIOUS CARTOONS
"ADVENTURES OF TOM & JERRY"

CAMPUS 1000
PASSIONATE, POWERFUL DRAMA!
JUNIOR — JOHN
JONES — GARFIELD
FERN — ARMANDARIZ
"WE WERE STRANGERS"

RITZ 1600
PARK FREE
"JULIA MISBEHAVES"
WALTER PIDGEON & GREER GARSON

RIVERVIEW
20th St. and 4th Ave. SE. 20c
COMFORTABLE COOL
CONTRAST FROM 7 P.M.
WILL JAMES'
"SAND"
MAK — COLEEN ROY
STEVENS — GRAY CALHOUN — Clancy Grogan
"WISH YOU WERE HERE"
"POPE HERE"
"PLAYTIME IN SCANDINAVIA"
COLOR CARTOON — LATEST NEWS

NILE
22nd Ave. SE. & 30th St.
REFRESHINGLY COOL
CONTRAST FROM 7 P.M.

CHAMPION
KIRK DOUGLAS
Reopened on United Artists
Pete Smith Special — Lyttelton — News

CAMDEN 1700
Delicately Cool
Continues From 1 P.M.
To the Glory of the Year
Loretta YOUNG — Van JOHNSON
"MOTHER WAS A FRESHMAN"

ROBIN ROBBINGSLAND, N.Y. 4815
Delicately Cool
Continues From 1 P.M.
Gray KELLY — WILLIAMS
"TAK ME OUT TO THE BALL GAME"
In Technicolor
Color Cartoon — Latest News Events

NORTH TOWN
1805 EMERSON AVE. NO
Open 12:45 Today — Adults 25c
DOUBLE FEATURE

GLENN FORD
THE INSIDE STORY OF A GREAT
U. S. CRIMINAL INVESTIGATION
"THE UNDERCOVER MAN"
A COLUMBIA PICTURE

SKI PATROL
LULU BESTE
PHILIP DORN

DOUBLE FEATURE
cool METRO
11th 30th and 30c
Musical Mystery! Murder!
Barbara Stanwyck — M. O'Shea Plus
1 — "LADY OF BURLESQUE" H 2 —

MARY
FOOD

Fig 16.

Display lines differ from other elements in a piece of printing in that they attract the attention of the reader, who should not be confused by directing his attention to too many display lines. Too much display is no display, and a well-planned job makes a single impression to sell.

Nothing displayed.

a

Display lines differ from other elements in a piece of printing in that they attract the attention of the reader, who should not be confused by directing his attention to too many display lines. Too much display is no display, and a well-planned job makes a single impression to sell.

Minor display through use of italics.

b

Display lines differ from other elements in a piece of printing in that they attract the attention of the reader, who should not be confused by directing his attention to too many display lines. *Too much* display is no display, and a well-planned job makes a single impression to sell.

Minor display in italics buried in the text.

c

Display lines differ from other elements in a piece of printing in that they attract the attention of the reader, who should not be confused by directing his attention to too many display lines. Too much display is no display and a *well-PLANNED* job makes a single impression to sell.

Minor display through use of small caps and italics.

d

Fig. 17.

Display lines differ from other elements in a piece of printing in that they attract the attention of the reader, who should not be confused by directing his

immediate

attention to too many display lines. Too much display is no display, and a well-planned job makes a single impression to sell.

Display by isolation: white space or "air."

a

Display lines differ from other elements in a piece of printing in that they attract the attention of the reader, who should not be confused by directing his

IMMEDIATE

attention to too many display lines. Too much display is no display, and a well-planned job makes a single impression to sell.

Display by isolation; the more white space the more display.

b

D I S P L A Y

Display lines differ from other elements in a piece of printing in that they attract the attention of the reader, who should not be confused by directing his attention to too many display lines. Too much display is no display, and a well-planned job makes a single impression to sell.

Most display value killed by too-wide letterspacing.

c

D I S P L A Y

Display lines differ from other elements in a piece of printing in that they attract the attention of the reader, who should not be confused by directing his attention to too many display lines. Too much display is no display, and a well-planned job makes a single impression to sell.

Wide letterspacing weakens display head.

d

Fig. 18.

DISPLAY

Display lines differ from other elements in a piece of printing in that they attract the attention of the reader, who should not be confused by directing his attention to too many display lines. Too much display is no display, and a well-planned job makes a single impression to sell.

Too much underscoring kills display.

a

DISPLAY differs from other elements in a piece of printing in that lines attract the attention of the reader, who should not be confused by directing his attention to too many display lines. Too much display is no display, and a well-planned job makes a single impression to sell.

Caps used for display; underscoring displays words.

b

Display lines differ from other elements in a piece of printing in that they attract the attention of the reader, who should not be confused by directing his attention to too many display lines. Too much display is **no display** and a well-planned job makes a single impression to sell.

Minor display through use of bold, contrasting faces.

c

Display lines differ from other elements in a piece of

PRINTING

in that they attract the attention of the

READER

who should not be confused by directing his

ATTENTION

to too many display lines. Too much display is no display, and a well-planned job makes a single impression to sell.

Bolder faces even in smaller size give good contrast.

d

Fig. 19.

DISPLAY

Display lines differ from other elements in a piece of printing in that they attract the attention of the reader, who should not be confused by directing his attention to too many display lines. Too much display is no display, and a well-planned job makes a single impression to sell.

Contrast in sizes of two light faces makes for display.

a

Display

Display lines differ from other elements in a piece of printing in that they attract the attention of the reader, who should not be confused by directing his attention to too many display lines. Too much display is no display, and a well-planned job makes a single impression to sell.

High contrast in sizes with easy-to-read lowercase head.

b

DISPLAY

Display lines differ from other elements in a piece of printing in that they attract the attention of the reader, who should not be confused by directing his attention to too many display lines. Too much display is no display, and a well-planned job makes a single impression to sell.

Extra bold 24 point head gives high contrast with text.

c

Display

Display lines differ from other elements in a piece of printing in that they attract the attention of the reader, who should not be confused by directing his attention to too many display lines. Too much display is no display, and a well-planned job makes a single impression to sell.

Extreme contrast of 36 point display and 10 point text.

d

Fig. 20.

advertisement composed in light-faced type. The contrast between the black-faced and light-faced advertisements is considerable!

12. Balance. *Balance* in typographical layout is either *formal* or *informal*.

In a formal balance all elements in type lines and illustrations are duplicated on each side of a vertical line drawn through the center of a printed job.

Also, in a formal balance, all elements are balanced about a line at the *optical center*. The optical center acts as a fulcrum for balancing. Figures 21 and 22 are examples of formal balance, the gray areas indicating type lines and illustrations. A vertical line is drawn through the center, horizontally, so that one can see the arrangement of the elements with regard to the optical center of the page.



Fig. 21.

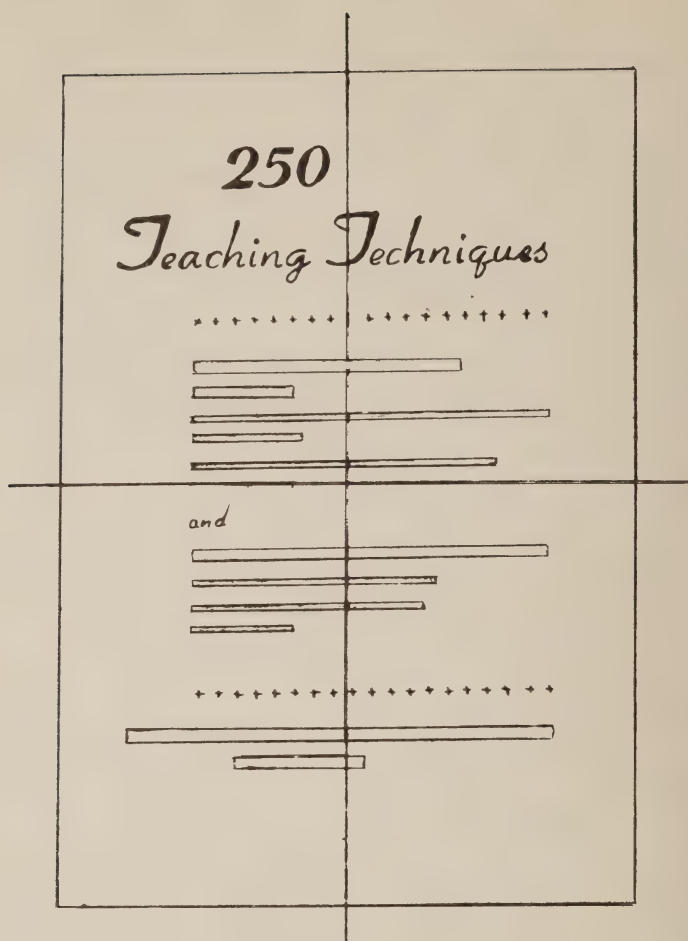


Fig. 22.

The *informal* balance, or asymmetric form, is more interesting than the formal balance. Informal balance is used in most modern-day printing because it is more exciting and more forceful—catching the interest of the reader.

The elements of a printing design are still *balanced* when the informal style is used, but they are *not evenly balanced*. The larger elements are balanced against the smaller elements. The masses are not equal in size, shape, or tone. A small mass farther from the center line will balance a larger mass nearest the center line.

Figure 23 presents four rough layouts of advertisements. In each rough layout the *informal* style has been followed. In illustration *a*, the text matter has been laid out to be set in type flush right, and

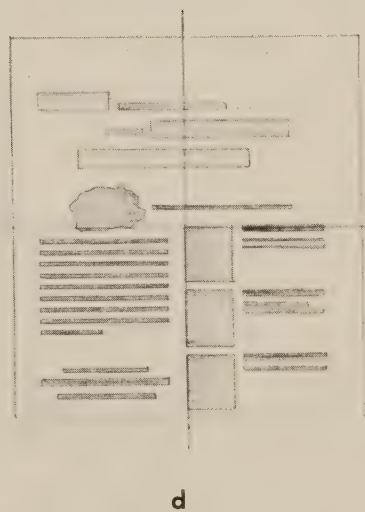
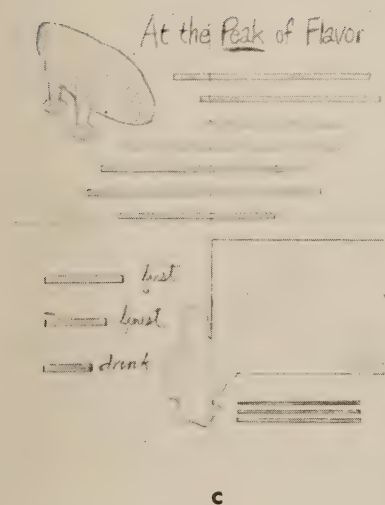
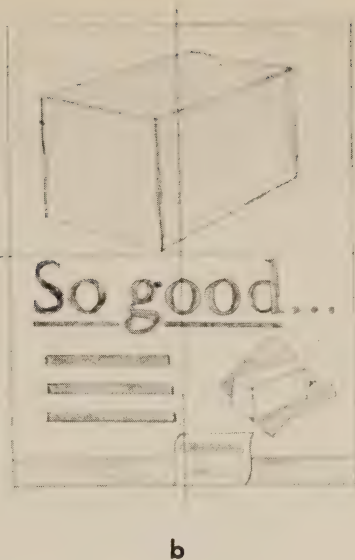
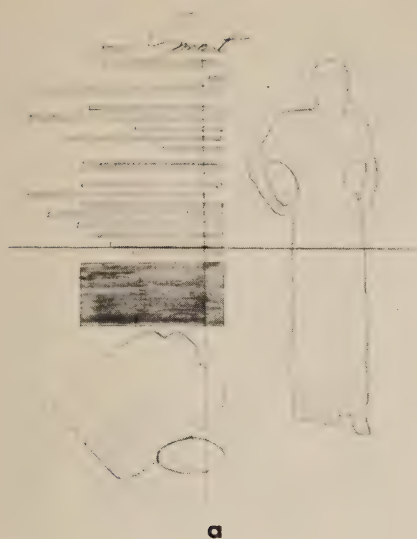


Fig. 23. Examples of informal balance.

the illustration covers the entire right of the advertisement. In illustration *b*, a picture dominates the advertisement. An irregular setting divides the illustrations as shown in *c*, while *d* presents a good informal balance through the sizes and placement of the illustrations.

Examples of typography, *circa* 1870, appear in Figure 24. Note the emphasis on borders, well-mixed type faces, and centered lines. How strange this typography appears! Today the emphasis is on fewer decorative borders, fewer styles of type faces, and off-center balances rather than on centered lines.

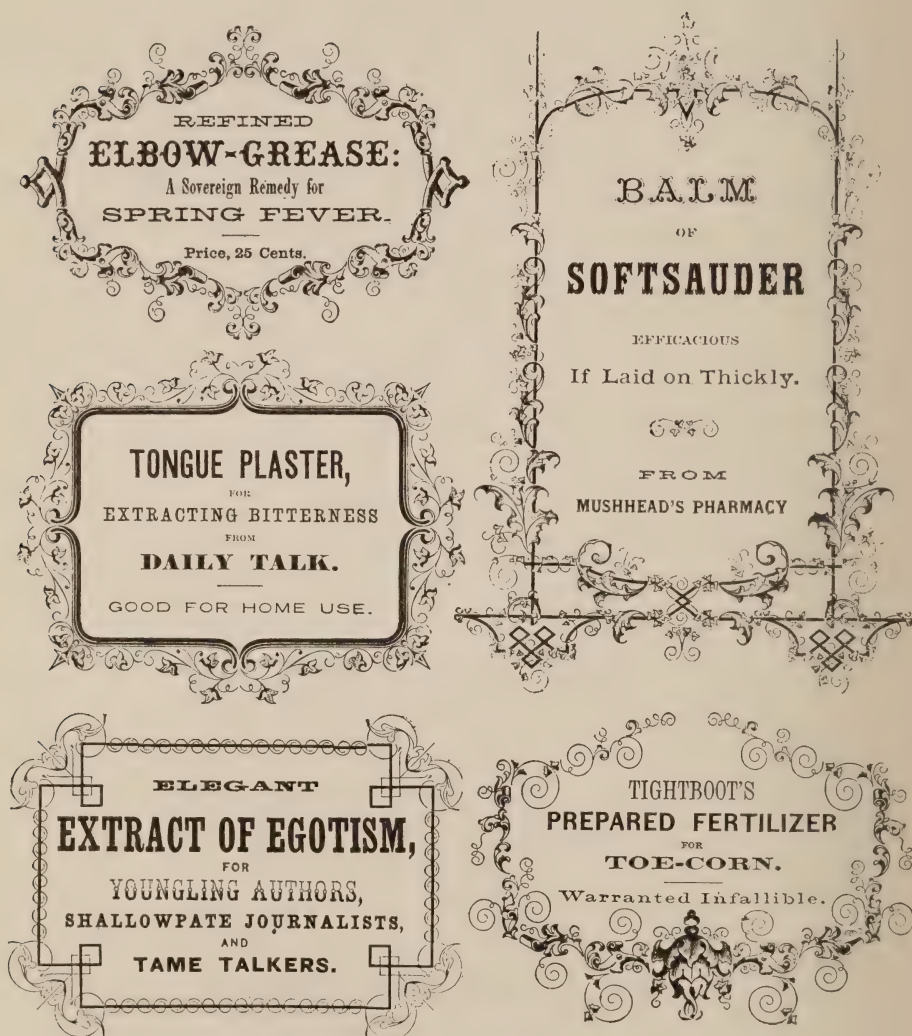


Fig. 24.

13. Optical Center. The *S*, shown in *b*, Figure 25, is in normal position, as designed. It appears to be well balanced. The *S*, shown in *a*, Figure 25, is the same letter as that in *b*, *except that it has been turned upside down*. This turned *S* seems to be seriously out of balance.

If the exact or mathematical center were used to guide the center of the curve of the *S*, the two letters *S* as shown would be comparable in design, but would still be *out of balance* to the normal eye.

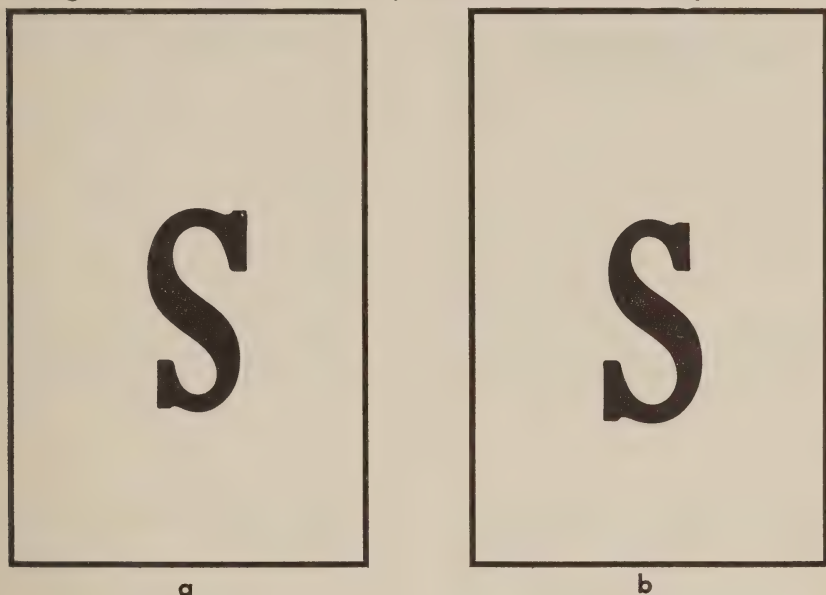


Fig. 25.

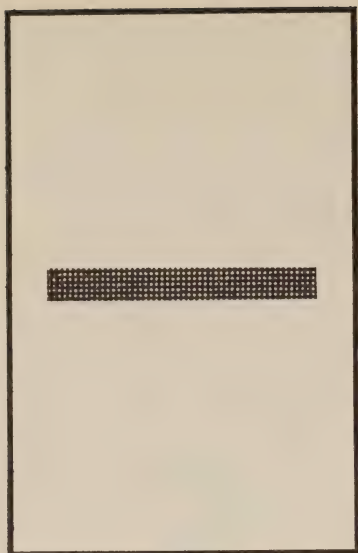
14. Proportion. *Proportion* in typographical layout refers to the pleasing relation of the elements of the printed job to the whole layout, and the pleasing relation of one element with other elements.

Typographical layouts consist of two kinds of elements: illustration and type masses. Widths of both should be in a pleasing relation with their respective heights.

Equal or almost equal divisions of space generally make a poor and unpleasing proportion. It is better to have relationships of 2 to 3, 1 to 3, or 3 to 5. Other good proportions are 3 to 7 or 4 to 7. Figures 26-34 illustrate principles of good proportion.

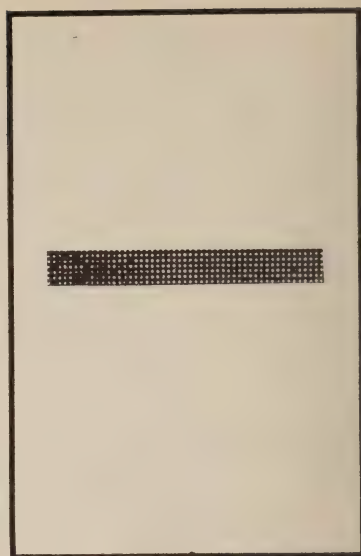
15. The Illusion of Depth. The illusion of a third dimension in typographical layout can be secured for better effect through the use of various devices in layout technique. Overlapping of some elements and shadow effects, as shown in Figure 35, indicates how depth is secured.

Contrast of illustrations, with regard to shape and size, makes the printed material more attractive to the reader.



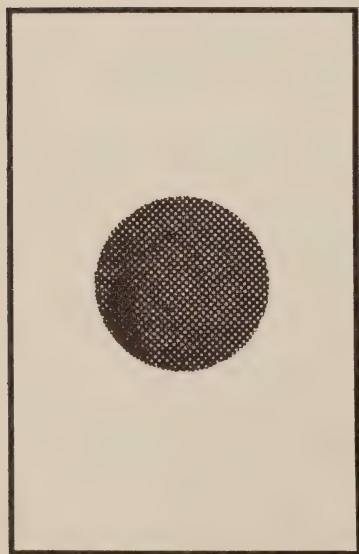
Bar, representing line of type, is in center, but appears below center.

a



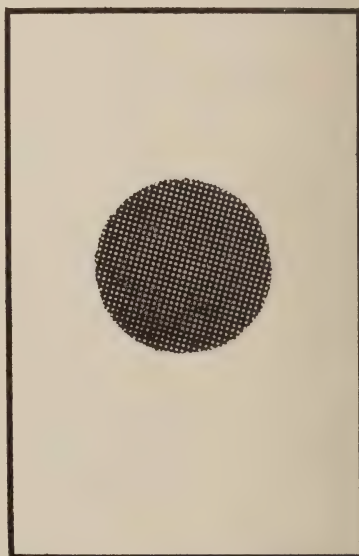
Bar, representing line of type, is in optical center, but appears in center.

b



Circle, representing picture, is in center, but appears below center.

c



Circle, representing picture, is in optical center, but appears in center.

d

Fig. 26.

DISPLAY LINES

Differ from other elements
In a Piece of Printing
In that They

ATTRACT ATTENTION

Of the Reader
Who Should Not Be
Confused by Directing His
Attention to Too Many

DISPLAY LINES

*Too Much Display Is No
Display*

Traditional Layout Style.

a

Display Lines

Differ from other elements
in a piece of printing in
that they

Attract Attention

of the reader, who should
not be confused by
directing his attention to

Too Many Display Lines



TOO MUCH DISPLAY
is NO Display

Off-Center Balance Layout
Style.

b

Display Lines

Differ from other elements in a
Piece of Printing
in that they attract

Attention

of the reader who should not be

Confused

by directing his attention to

TOO MANY DISPLAY
LINES

Use of too many display faces
not considered good form.

c

Display Lines

Differ from other elements in
a piece of printing in
that they

ATTRACT THE ATTENTION

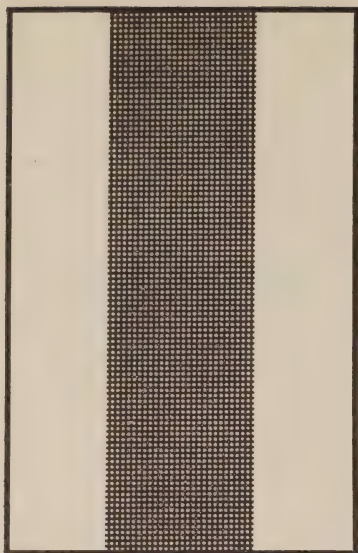
of the reader who should not
be confused by directing his
attention to too many

Display Lines

One series or style of type,
neat but not interesting.

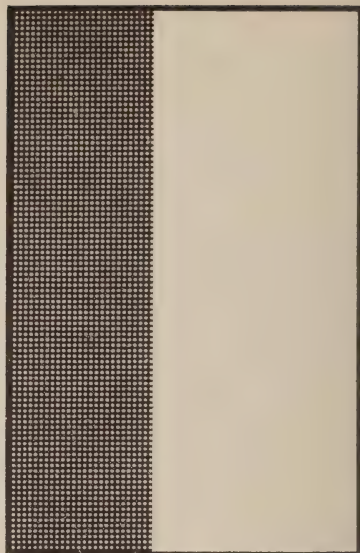
d

Fig. 27.



Narrow illustration in center, with equal space on sides is monotonous.

a



Narrow illustration placed at left is better.

b

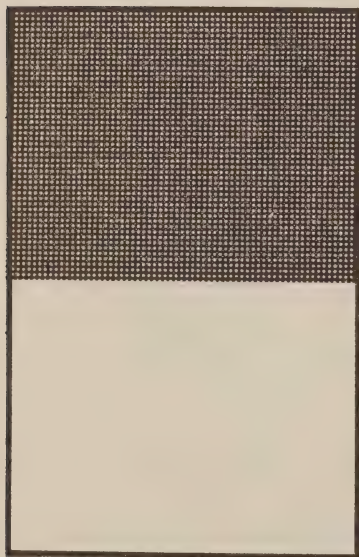


Illustration one half of page is monotonous.

c

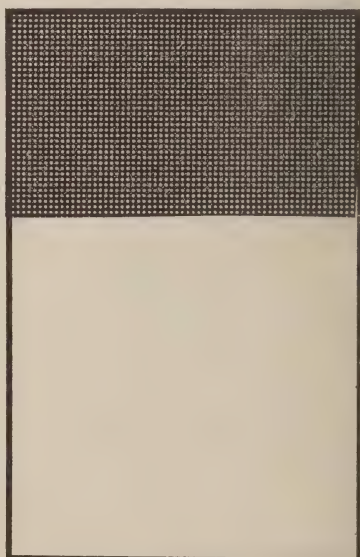


Illustration less than half-page is better.

d

Fig. 28.



Illustration one half of page is monotonous.

a

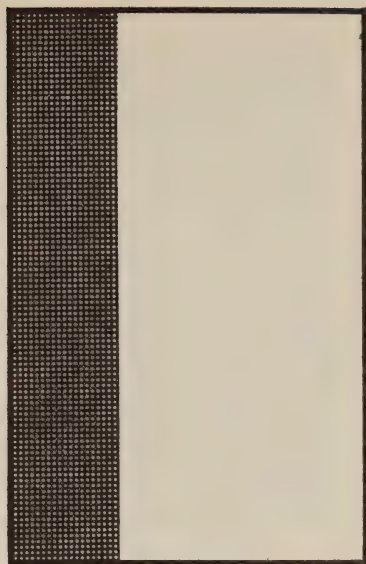
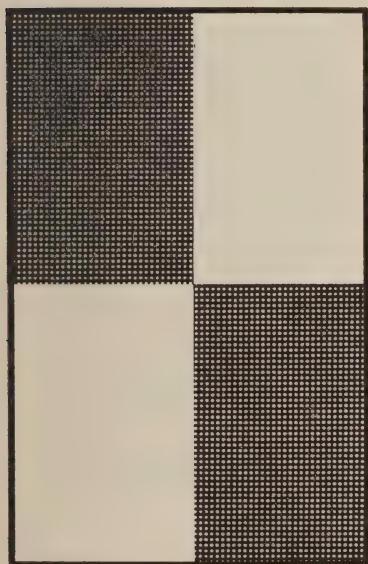


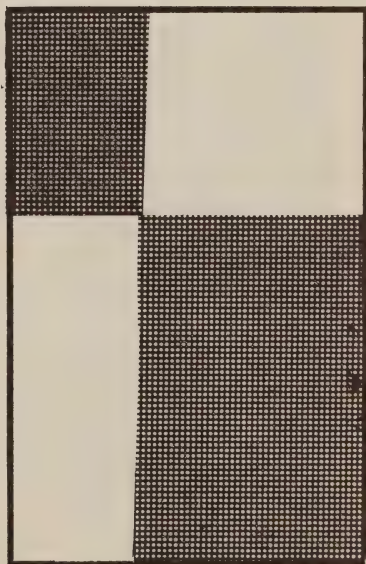
Illustration less than half-page is better.

b



Page divided into equal quarters by illustrations is monotonous.

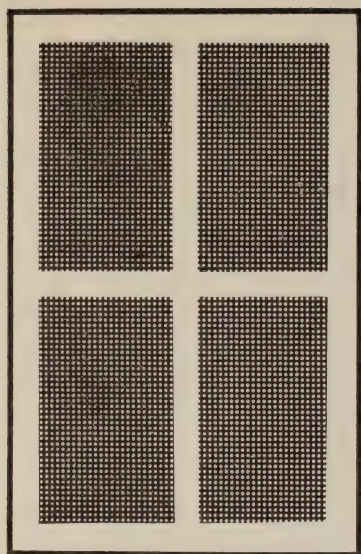
c



Page divided into unequal quarters by pictures is better.

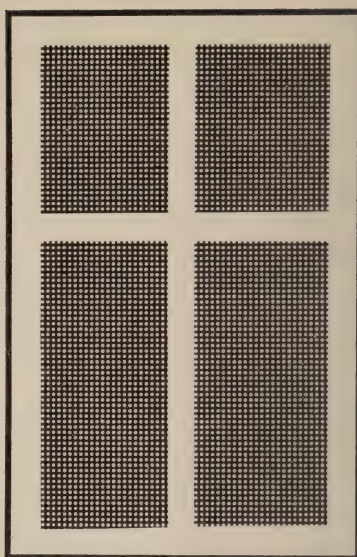
d

Fig. 29.



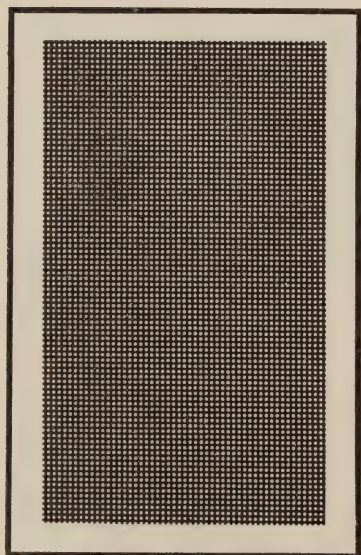
Page divided into equal quarters by illustrations is monotonous.

a



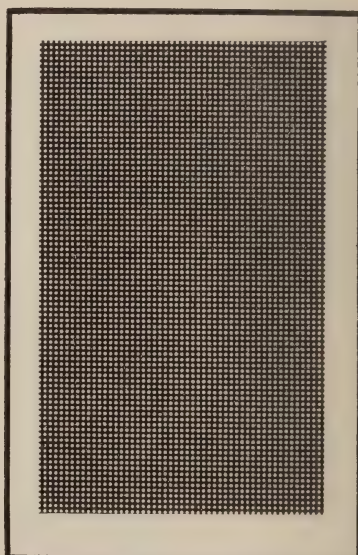
Page divided into unequal quarters by pictures is better.

b



Single sheet with equal margins is poor form.

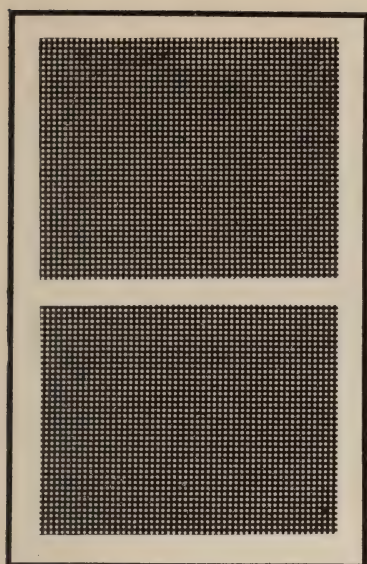
c



Single sheet with larger margins at bottom is better.

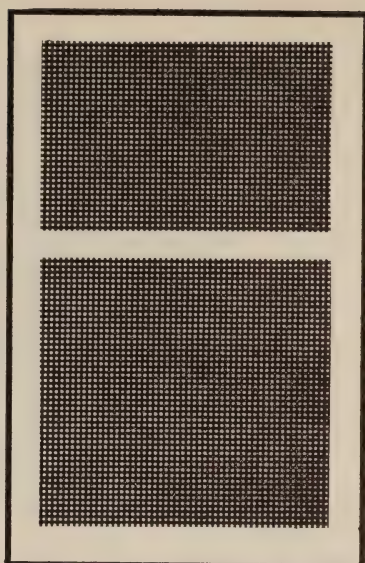
d

Fig. 30.



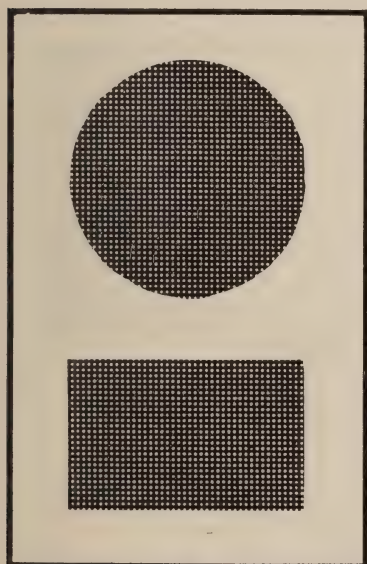
Two illustrations of equal size is monotonous.

a



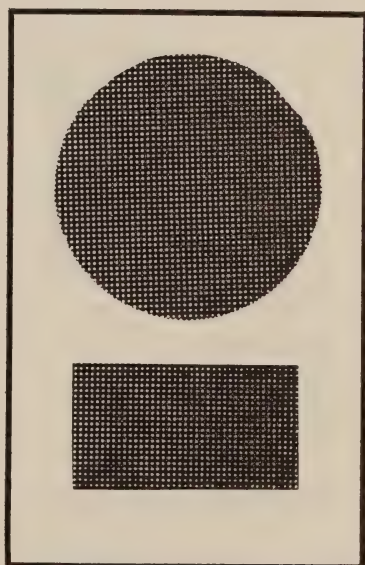
Two illustrations of unequal size is better.

b



Circle illustration and block of type of same width is poor form.

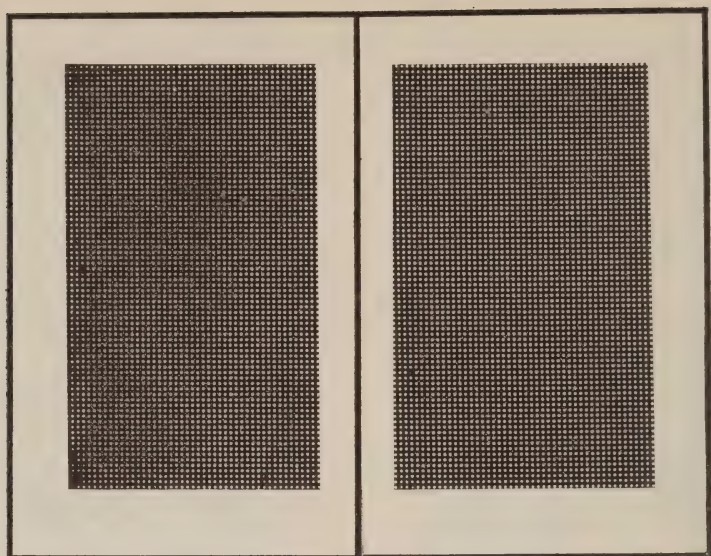
c



Circle illustration and block of type of different widths is better.

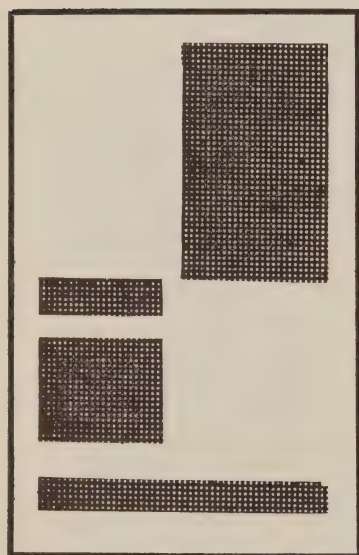
d

Fig. 31.



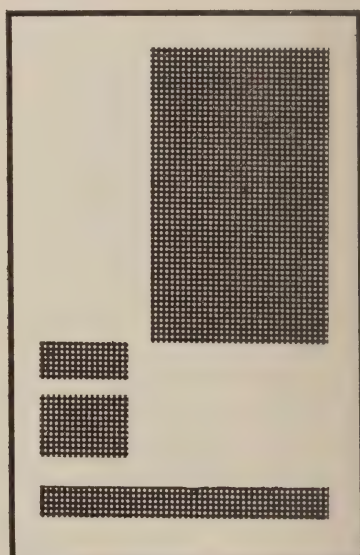
Good margins for opposing pages: gutter (center) narrowest, and other margins decrease in size in this order: top, outside, bottom.

a



Elements are too nearly equal in width and depth.

b



Elements of different widths and depths are better.

c

Fig. 32.

When All Lines
Are Set the Same
or Nearly-So
There Is Little
Contrast
And No Display

Job set out of balance.

a

IMPORTANT
Elements

Should Be Composed

IN CONTRASTING

Type Faces

Even in the Same Family

Job set in balance.

b

*Too Many Lines
of Script
Type Faces
Militate Against
Easy Reading
of Printed Matter*

c

The Proper Use of the
Scripts

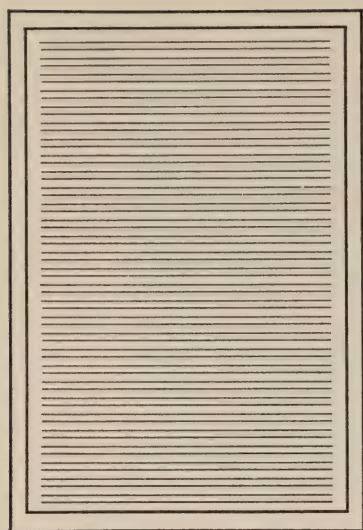
Dictate that they be
Used in just

a Few Lines

For Good Readability

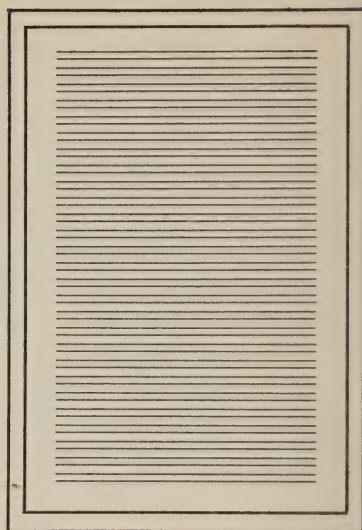
d

Fig. 33.



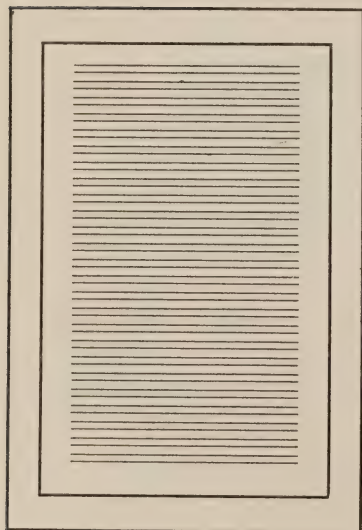
Margins too small outside and
inside border.

a



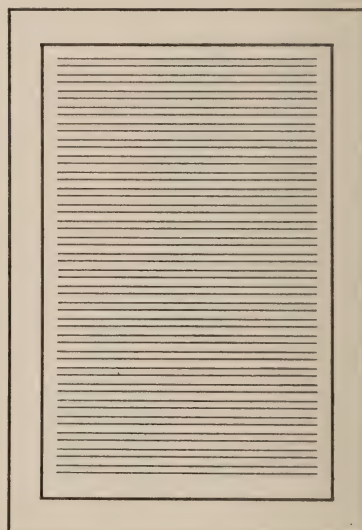
Larger margins inside than outside
border is poor form.

b



Equal margins inside and outside
is not good.

c



Better to have smaller margins inside
than outside.

d

Fig. 34.

1. Sizes of illustrations should not be too nearly the same.
2. Interest may be varied by changing the shapes of the illustrations: circle, pyramid, rhomboid, trapezium, and oval.
3. Density of color can be varied between elements of illustrations with regard to the blacks and grays.
4. Long, upright illustrations cause the reader to follow their direction. This is also true of long, horizontal illustrations.

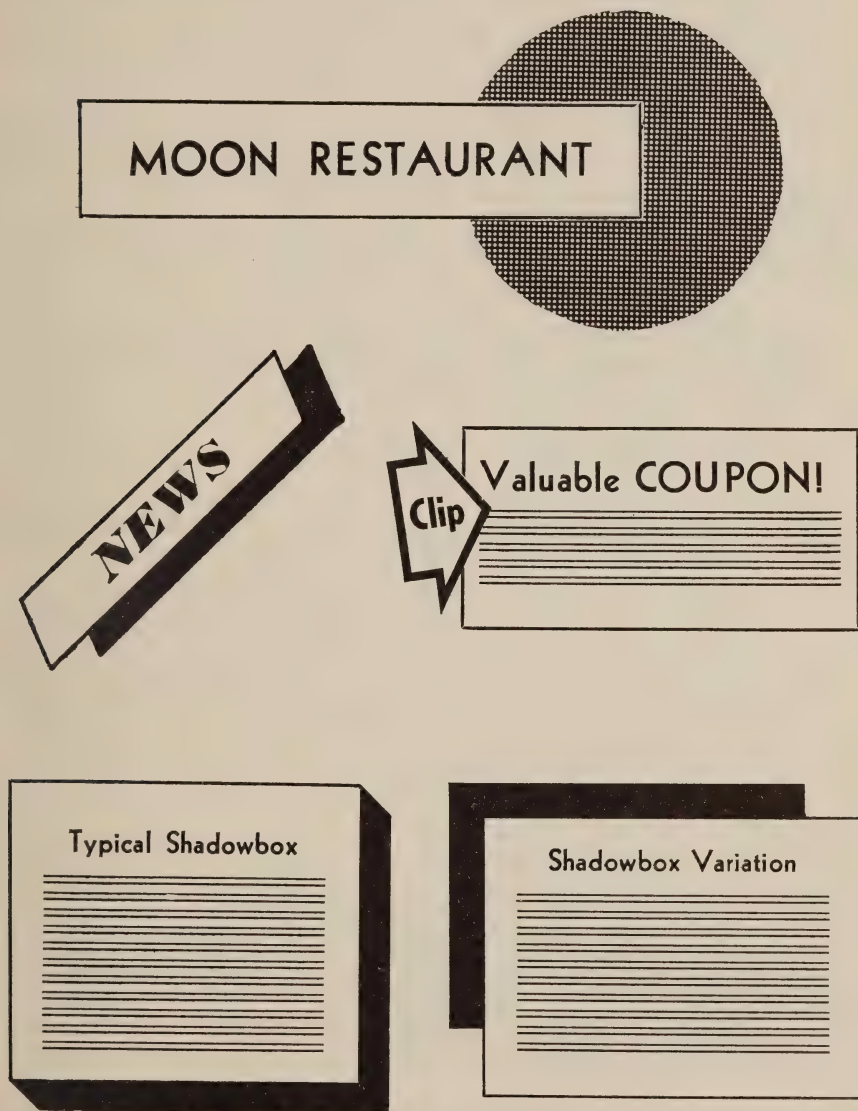


Fig. 35.

The student of typography should spend sufficient time studying the illustrations on the preceding pages so that the principles of typography are firmly fixed in his mind. In addition, the sections following on hand-lettering, the appropriate use of type faces and harmony, must be studied with care.

16. Movement in Layout. The *movement* or *rhythm* in a design for printing leads the eye from one element to another. In this manner important words or illustrations are called to the attention of the reader. The eye normally is trained to go to the upper left of the page, and the eye is usually led from left to right and from top to bottom, because people naturally read this way.

Care must be taken to see that the reader's attention is not directed away from the advertisement or printed product. Therefore pictures of people within the job should not look outside.

Devices used in accentuating movement are the arrow, lines, pointing finger, simulated beam of light, speeding vehicle, running man, and objects such as fountain pens, shoes, tall buildings, pipes, bottles, long tools, neckties, and the like.

Figure 36 illustrates several devices which partially explain movement in layout. Note the simulated advertisement at top, left. Note how the dots and scissors lead the eye to the coupon.

At the upper right, note how the tall buildings lead the eye down to the word "exclusive."

At the lower right, note the arrow and resultant movement from the words "chapped skin" to arrow, to box, to name of product.

At the lower left are various common devices to aid in directing the eye—the arrow, cupid, man running, and Santa Claus pointing down. All these devices tend to direct the reader's eye.

The three rough layouts in Figure 37 show *movement* in advertisements. Note how the eye follows the hammer to the name (*logotype*), how the eye follows the cannon down to the name (to be placed in the white area), and how the toothbrush leads the eye down the advertisement.

17. Appropriateness of Type Faces. The subject of the printed piece often indicates the style of type to use. Large, black type, therefore, would be inappropriate for lace dresses, and a delicate, light-lined type would not be suitable for a coal company. It is not always possible for the layout man to get the exact type faces he needs; hence, he utilizes what he has, and does his best. However, the traced type faces in Figure 38 indicate their appropriateness, and they should be examined carefully.

18. When to Use Hand-Lettering. For effects not generally available in type faces, or difficult to compose in type, advertisers often use

\$1

Exclusive

NAME _____

ADDRESS

city

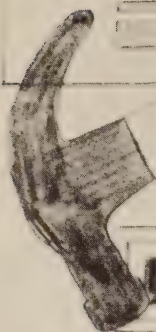
STATE

FREE

CHAPPED SKIN?

Festive Balm

45



PLUMB

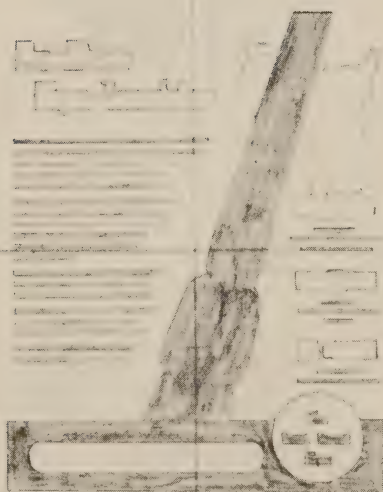


Fig. 37. "Movement" in layout.

- | | | | | | |
|---|---------------------|--------------|----|-----------------------|----------|
| 1 | Coal | | 9 | Building | |
| | Sparton Extra Black | | | Stymie Medium | |
| 2 | <i>Lace</i> | Artscript | 10 | <i>Artists</i> | |
| | | | | Brush | |
| 3 | Bank | Bodoni Light | 11 | Furniture | |
| | | | | Garamond | |
| 4 | Industry | | 12 | Style | |
| | Sparton Heavy | | | Bernhard Modern Roman | |
| 5 | Books | Bulmer | 13 | AGE | Hildago |
| 6 | Colonial | | 14 | LONG | Slimline |
| | New Caslon | | | | |
| 7 | <i>Dress</i> | Coronet | 15 | <i>Painting</i> | Grayda |
| 8 | Church | Caslon Text | 16 | NOVEL | |
| | | | | Umbra | |

Fig. 38.



Fig. 39. Hand-lettered words.

hand-lettered words or phrases in headlines. Representative samples are shown in Figure 39. The top four represent “type” faces not available in the printer’s cases. In *attention* and *make extra money*, we see how a third dimension is achieved. Curved lines, as in the words *look lovelier* and *modern*, are more easily done, generally, by hand-lettering than to curve the type in setting. Decorated and otherwise treated examples are shown at the bottom of the illustration—it would be difficult to achieve such effects in type.

19. How to Use Reverse Plates. For special contrasts in layouts, *reverse plates*, either from type or hand-lettering, in which the usual black on white is reversed, are often used. For letterpress printing, a proof is pulled in the usual way, black on white, and a reverse plate is ordered from the photoengraver. For offset-lithography, a negative

photostat is used, often pasted on the copy with the type matter to be photographed to make the plate.

Care should be taken to see that no fine-lined type faces are used in small sizes, as these will often print badly. Special lenses are often used by platemakers to slant, condense, expand, put in perspective, or otherwise change the copy not only for reverse plates but also for black on white. Variations used for reverse plates are shown in Figure 40.



Fig. 40. Reverse plates.

20. Classification of Type Faces. In the type classification shown in Figure 41, the original designer, date, country, and general characteristics are noted. A study of these designs will enable one to find into what classification any of 1400 type faces belong.

E d

Cloister

1. VENETIAN. *Nicholas Jenson*, 1470, Italy.
Triangular top serifs, flat and blunt serifs at bottom. Little contrast between weight of strokes. Long descenders and ascenders.

E d

Caslon

2. OLD STYLE, Dutch-English. *William Caslon*, 1722, England.
Bracketed serifs. Contrast between heavy and light strokes. Short descenders and ascenders. Open, round, and wide characters.

E d

Garamond

3. OLD STYLE, French. *Jean Jannon*, 1530, France.
Long and pointed serifs, spurred serifs at bottom of some lowercase letters. Contrast between heavy and light strokes. Long descenders.

E d

Baskerville

4. TRANSITIONAL. *John Baskerville*, 1752, England.
Sharper and longer serifs than those found in Old Style (Dutch-English), long rounded curved serifs. Contrast between thick and thin strokes.

E d

Bodoni

5. "MODERN." *Giambattista Bodoni*, 1789, Italy.
Flat, long, and practically nonbracketed serifs. Greatest contrast between thick and thin strokes. Relatively thin characters.

E d

Egmont
Waverley
Caledonia

6. CONTEMPORARY. *M. F. Benton*, *B. G. Goodhue*, *E. R. Weiss*, *S. H. deRoos*, *W. A. Dwiggins*, *R. Ruzicka*, *F. W. Goudy*, *B. Rogers*, *S. Hess*, *J. Blumenthal*, etc., 1900 to present.

Original designs, not based on older designs as listed here. Many contain characteristics of several of the older basic designs.

Fig. 41.

An outstanding example of each design of type face is shown in Figure 42, along with enlarged characters illustrating type peculiarities. Each "family" usually includes *italic*, **bold**, **bold italic**, **extra bold**, and **condensed**.

E d

Futura

7. SANS SERIF. *Paul Renner*, 1927, Germany.

No serifs. Designs are either monotone (no contrast between strokes), thick and thin or calligraphic. A redesigned so-called "Gothic."

E d

Cairo

8. SQUARE SERIF. *Heinrich Jost*, 1931, Germany.

Serifs are square, some without any brackets and others with slight brackets. Monotone or thick and thin. A redesign of old, so-called "Antiques."

E E

E E

9. DECORATIVE. *Various Designers*, 1800 to present.

Display types to be used sparingly; attention-getting types. High contrast with usual types set for paragraph matter. Not based on any old form of letter.

E d

Text

10. BLACKLETTER. *M. F. Benton*, 1901.

Based on old manuscript style of the scribes, as though drawn with a quill. Based on the old letter form before Jenson's first Roman.

E d

Script

11. SCRIPT. *M. F. Benton*, 1903.

Simulation of handwriting, based on older scripts used in copperplate engraving. Letters are either joining or nonjoining.

E d

Regal

12. NEWSPAPER. *C. H. Griffith, H. R. Freund*, 1926-1935.

Short, blunted serifs. Wide, open counters. Very large lowercase height, making short ascenders and descenders. Designed for utmost readability.

Fig. 42.

21. **The Use of Initials** serves the purpose of leading the eye to certain sections of the copy, as well as decorates the page and makes it interesting. The initials utilized in Figure 43 show some treatments of initial letters. Great care should be taken to insure that no unsightly white space appears around the initial, and that all are *closely fitted*.

AT THE beginning of the Nineteenth Century, Giambattista Bodoni designed the types that bear his name. His was the first and most successful attempt to break completely with the old style tradition and create a new and different.

WE want to tell *Merchants & Manufacturers*
of ONE GOOD WAY to *reach* a great many
for *but little money*. ENVELOPE STUFFERS, send
your *Bills* during the month and also with

HUNDREDS of large national advertisers
that the buying public must be induced to buy
their products. It is apparent that neither cunning
indifference or amazement will do this. Appreciation
of the true merit of the wares is absolutely imperative

FROM almost the first beginnings of Colonial activity in
America down to the time of the Civil War, one is secure
in making the observation that America's chief economic
stimulus came from the sea. Her growth, her wealth, and
even her very survival were indissolubly linked with her
maritime activity. Just as beach stones paved the narrow,
winding streets of early Salem and Boston, and just as each
of these wandering lanes seemed always to find its way to

Fig. 43.



darwin press 123 South 18th Street • Cincinnati, Ohio

PRINTERS WHO CREATE IDEAS TO INCREASE SALES



darwin press

123 South Eighteenth Street • Cincinnati, Ohio

PRINTERS WHO CREATE IDEAS TO INCREASE SALES



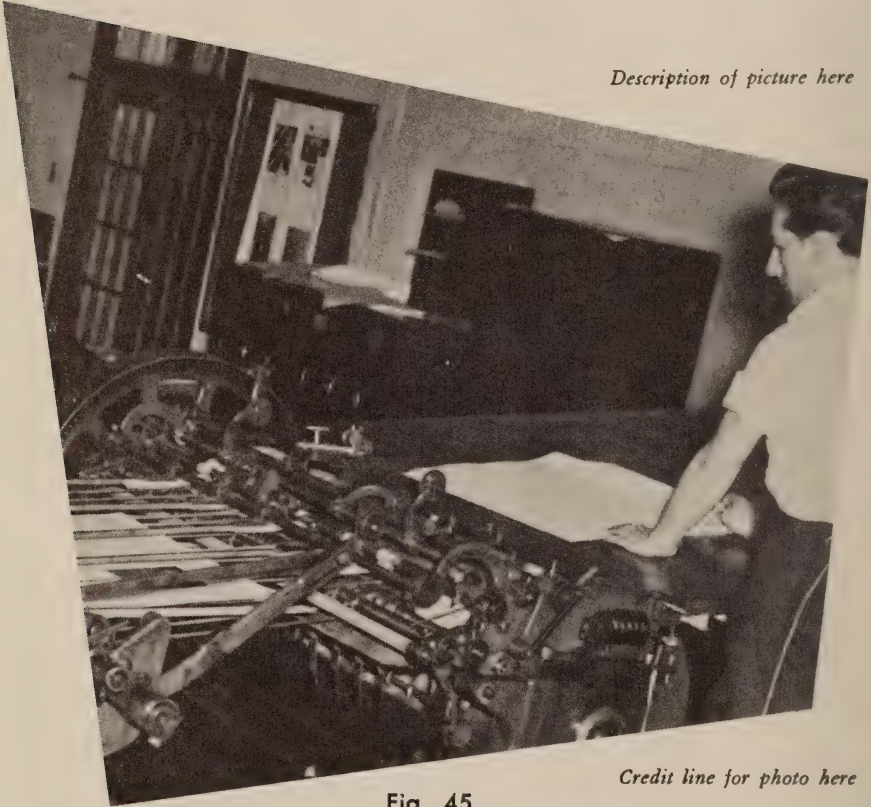
darwin press • Cincinnati, Ohio
PRINTERS WHO CREATE IDEAS TO INCREASE SALES

Fig. 44.

22. **Matched Layouts.** When planning the design for a series of jobs for the same customer, the layout man uses the *same general theme* in the selection of type faces and illustration. The illustrations in Figure 44 show a letterhead, envelope corner card, and business card which follow the same trend of design.

23. Styling Companion Layouts and Jobs. Where a series of jobs of printing are to be done, it is better to establish a typographical style—that is, the same type faces are used in each. This is true of the layouts of book pages. Illustrated in Figure 45 is a shape (trapezium) which appears on the front cover of a book and is also carried to the illustrations on the inside pages of the book.

Description of picture here



Credit line for photo here

Fig. 45.

Figure 46 illustrates a design carried through in the layout and composition of several companion jobs of printing. When laying out any job of printing, see what style has been used before in other jobs used by the same company, and try to match it as closely as possible. This technique is better than to have letterhead, envelope, business card, and other printed matter each laid out and composed in different styles of type faces.



Fig. 46.

24. Effect of Paper Texture on Type Faces. A factor often ignored in the selection of body type faces, but nevertheless of great importance, is the effect of the texture of paper on small type faces printed by letterpress. Hard-surfaced papers do not thicken the type faces, and soft-surfaced papers do thicken them.

The example shown in Figure 47, originally set in the 10-point size, is magnified so that the texture of each paper's effect on the type face can easily be seen. The type faces were actually printed on the kinds of paper noted at the right, and then blowups were made.

Note that the Bodoni type face printed on newsprint stock and on antique paper appears much heavier than when printed on coated and sized and supercalendered paper stock.

	<i>Bodoni on</i>
Exacting and zealo	Antique
Exacting and zealo	Coated
Exacting and zealo	M.F.
Exacting and zealo	News
Exacting and zealo	S&SC

Fig. 47.

In the process of offset-lithography, and when type is to be reproduced also in photoengraved plates in letterpress, it is common practice to pull proofs of the lighter-faced types on rough-surfaced papers. When photographed for reproduction, these type faces appear heavier of face than when pulled on the usual hard-surfaced, coated papers.

25. Harmony Between Elements. *Harmony* in typographical design refers to a pleasing relation between type faces used, with regard to their design as well as to shape and weight, and a general pleasing relation among the shapes of the various elements of the job. Generally

speaking, a thin type face looks much better than a wide type face in narrow confines. The reverse is also true—wide faces look well in wide panels (Fig. 48).



Fig. 48.

Borders should be in keeping with the type faces used in a job of printing. Note, in Figure 49, the light border with the light type, medium border with the medium type, bold border with the bold type, and extra-bold border with the extrabold type. All are in harmony.

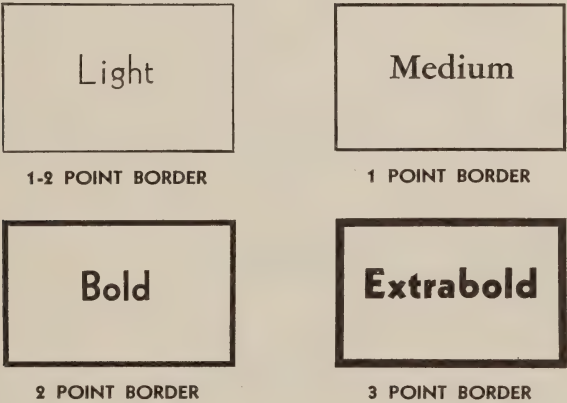


Fig. 49.

26. **Mixing of Type Faces.** It is generally considered poor form to use old style with modern faces. Some authorities forbid the use of sans serif with square serif faces. Others can be mixed.

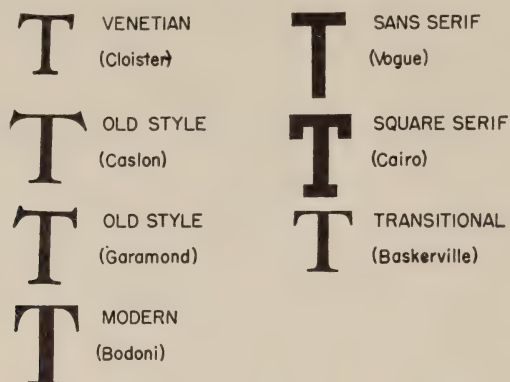


Fig. 50. Various type faces.

27. **Selection of Body Types.** Regular paragraph-matter types should be selected with care for ease of reading. The examples given in Figure 51 illustrate poor types.

Too light to read easily:

faces are made on modern

Too heavy to read easily:

faces are made on modern

Too thin to read easily:

faces are made on modern

Too wide to read easily:

faces are made on modern

Too confusing to read easily:

faces are made on modern

Fig. 51.

28. Printers' Measurements. In printing layout, two systems of measurement are used: the *point system* for all type measurements, and the familiar *linear system* (inches) for all paper and page sizes.

The point system is as follows:

12 points equal 1 pica.

72 points equal 1 inch.

1 inch equals 6 picas.

1 12-point em equals 1 pica.

1 em equals the square of the type body of any size.

1 agate line equals 5½ points.

Examine the comparison scale in Figure 53. We have combined the printers' line gauge (with its picas and 6-point divisions) with the linear scale (inches and fractions of an inch) so we can see how one compares with the other.

Note on the comparison scale that 18 picas are, to all practical purposes, 3 inches. Likewise, 6 inches are 36 picas, and 29 picas are about $4\frac{13}{16}$ inches.

Point sizes of type, Figure 54, are shown in sizes from 6 point through 144 point. This illustration presents comparative sizes of type faces, which can be helpful in determining what sizes to use in making layouts.

Figure 52 presents most of the sizes of rules which print lines and borders. This comparison of lines from ½ point through 30 point can be helpful in the selection of the better thickness of rules when laying out.

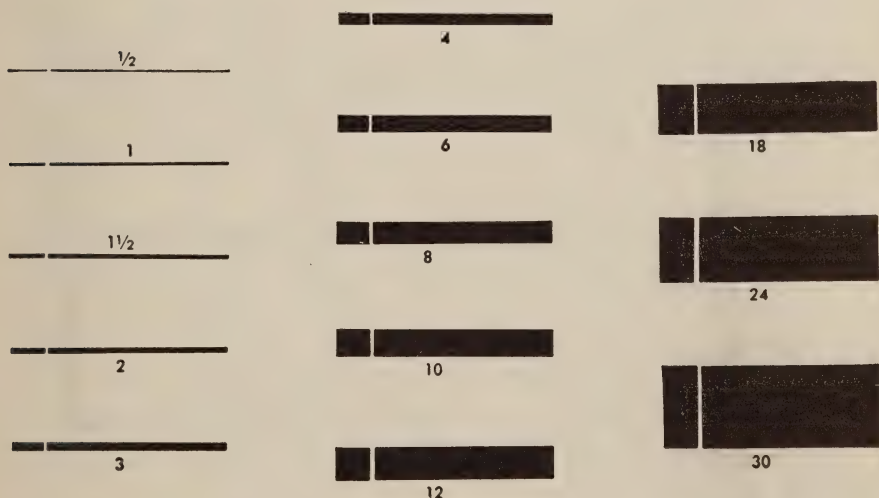


Fig. 52.

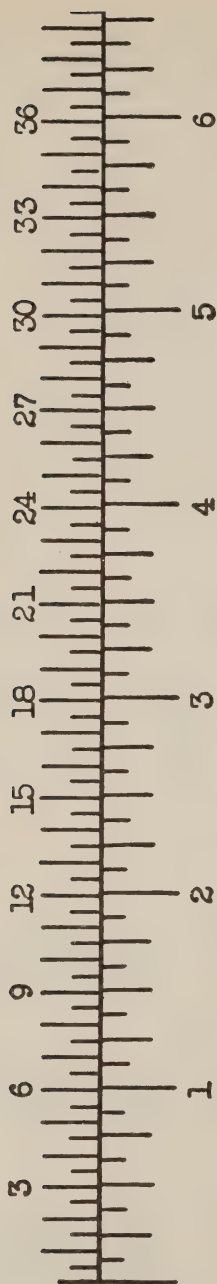


Fig. 53. Comparison scale of picas in inches.

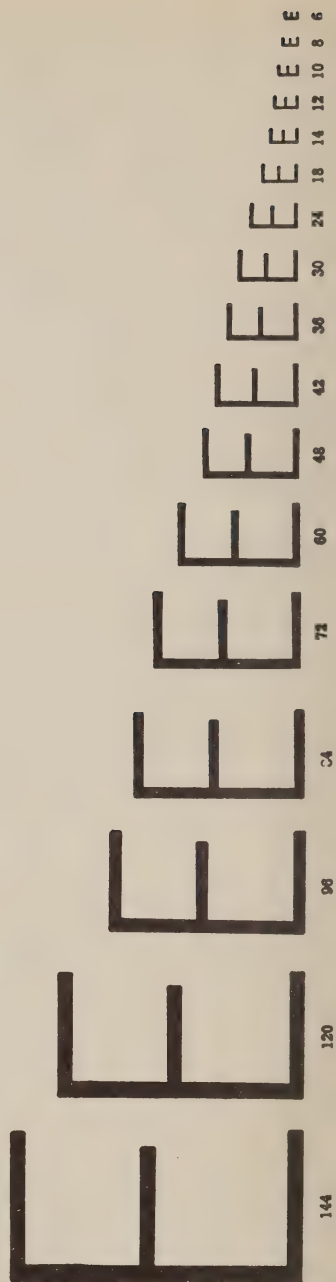


Fig. 54. One series of type, running from 6 point to 144 point.

29. Tracing of Display Letters. All layout men are required, at times, to trace display type on comprehensive layouts. Figures 55–71 present alphabets of almost all type styles to be traced on thin, transparent paper. Outline the characters first, and then fill in centers of lines.

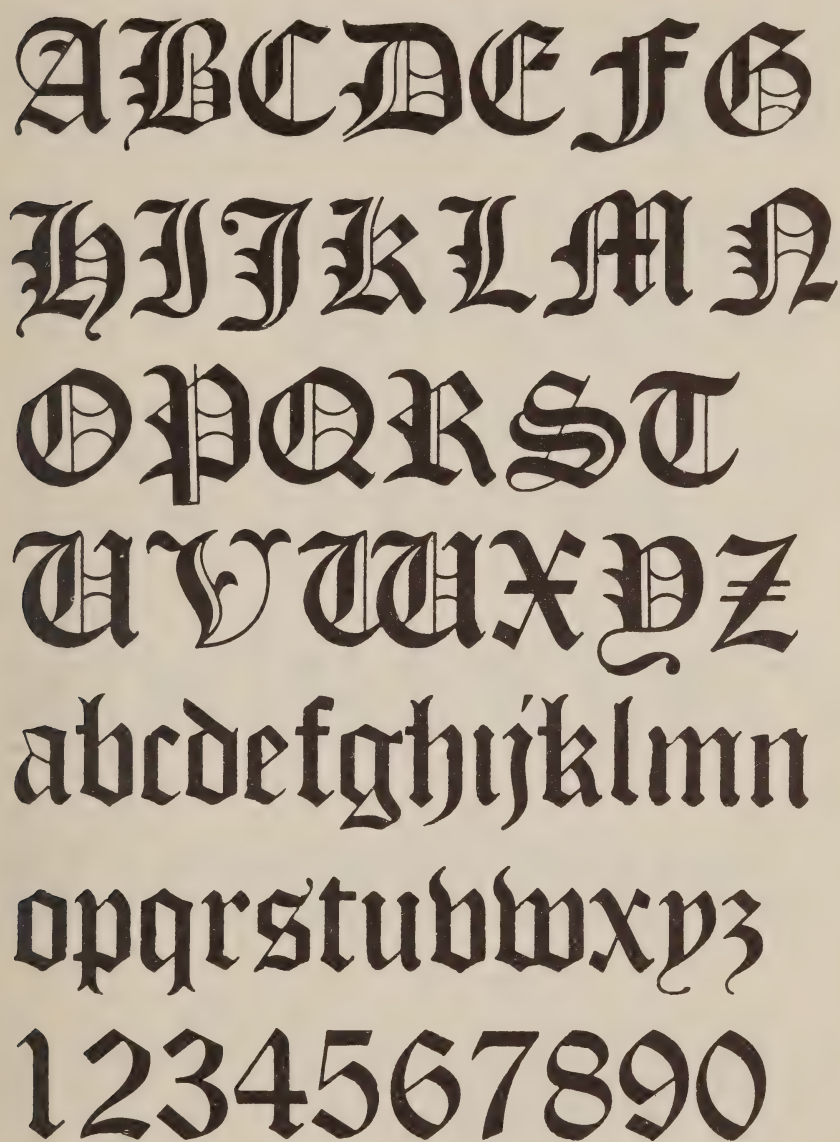


Fig. 55. Cloister Black (Blackletter).

A B C D E F G
H I J K L M N
O P Q R S T U
V W X Y Z
a b c d e f g h i j k
l m n o p q r s t u
v w x y z 1 2 3 4

Fig. 56. Garamond (Old Style).

ABCDEFGH
IJKLMNOP
QRSTUVWXYZ
UVWXYZ
abcdefghij
klmnopqrs
tuvwxyz12

Fig. 57. Garamond Bold (Old Style).

A B C D E F G

H I J K L M N

O P Q R S T U

V W X Y Z

a b c d e f g h i j k l

m n o p q r s t u v

w x y z 1 2 3 4 5

Fig. 58. Caslon (Old Style).

A B C D E F G

H I J K L M N

O P Q R S T U

V W X Y Z

a b c d e f g h i j k

l m n o p q r s t

u v w x y z 1 2 3

Fig. 59. Bodoni (Modern).

A B C D E F G
H I J K L M N
O P Q R S T U
V W X Y Z
a b c d e f g h i j
k l m n o p q r s
t u v w x y z 1 2

Fig. 60. Bodoni Bold (Modern).

A B C D E F G
H I J K L M N
O P Q R S T U
V W X Y Z

a b c d e f g h i j k l
m n o p q r s t u v
w x y z 1 2 3 4 5

Fig. 61. Baskerville (Transitional).

A B C D E F G
H I J K L M N
O P Q R S T U
V W X Y Z

a b c d e f g h i j
k l m n o p q r s t
u v w x y z 1 2 3

Fig. 62. Bookman (Twentieth Century).

A B C D E F G
H I J K L M N
O P Q R S T U
V W X Y Z

a b c d e f g h i j k
l m n o p q r s t u
v w x y z 1 2 3

Fig. 63. Century Expanded (Twentieth Century).

A B C D E F G
H I J K L M N
O P Q R S T U
V W X Y Z

a b c d e f g h i j k
l m n o p q r s t u
v w x y z 1 2 3 4

Fig. 64. Century Old Style (Twentieth Century).

A B C D E F G
H I J K L M N
O P Q R S T Z
U V W X Y
a b c d e f g h i j k l
m n o p q r s t u
v w x y z 1 2 3 4

Fig. 65. Kabel (Sans Serif).

A B C D E F G
H I J K L M N
O P Q R S T U
V W X Y Z

a b c d e f g h i j
k l m n o p q r s
t u v w x y z 1 2

Fig. 66. Futura (Sans Serif).

A B C D E F G
H I J K L M N
O P Q R S T U
V W X Y Z

abcdefghijklmnopqrstuvwxyz
123

Fig. 67. Franklin Gothic (Sans Serif).

A B C D E F
G H I J K L M
N O P Q R S T
U V W X Y Z
a b c d e f g h i j k l m n
o p q r s t u v w x y z
\$ 1 2 3 4 5 6 7 8 9 0

Fig. 68. Artscript (Script).

A B C D E F G
H I J K L M N
O P Q R S T U
V W X Y Z
a b c d e f g h i j k
l m n o p q r s t
u v w x 1 2 3 4 5

Fig. 69. Kaufmann Bold (Script).

A B C D E F G

H I J K L M N

O P Q R S T U

V W X Y Z 1 2

a b c d e f g h i j

k l m n o p q r

s t u v w x y z

Fig. 70. Memphis Bold (Square Serif).

A B C D E F G

H I J K L M N

O P Q R S T U

V W X Y Z

a b c d e f g h i j k l

m n o p q r s t u v

w x y z 1 2 3 4 5 6

Fig. 71. Cloister (Venetian).

CHAPTER 3 *Correct Spacing*

31. Correct Leading. Some type faces, used in regular paragraphs and also small paragraphs in advertisements, require *leading* (extra space between lines) — and some type faces do not require leading, depending upon the design on the point size. Those type faces requiring leading have *short descenders*; that is, on the lowercase letters *g*, *j*, *p*, *q*, and *y*. Figures 74–77 show various type faces, with either the long or the short descenders, and one can see how leading makes the fonts having short descenders more readable. Some type faces used in book work have

The type face used in this paragraph has very long descenders. Therefore, because it *appears* to have more space between lines, it needs little leading. This type face is set in 14 point Monotype Caslon Oldstyle 337.

SET SOLID

The type face used in this paragraph has very long descenders. Therefore, because it *appears* to have more space between lines, it needs little leading. This type face is set in 14 point Monotype Caslon Oldstyle 337.

SET 1 POINT LEADED

The type face used in this paragraph has very long descenders. Therefore, because it *appears* to have more space between lines, it needs little leading. This type face is set in 14 point Monotype Caslon Oldstyle 337.

SET 2 POINT LEADED

The type face used in this paragraph has very long descenders. Therefore, because it *appears* to have more space between lines, it needs little leading. This type face is set in 14 point Monotype Caslon Oldstyle 337.

SET 3 POINT LEADED

Fig. 74.

The type face used in this paragraph has very short descenders. To make this paragraph more readable, it should be well leaded. This type face is Monotype English Caslon 37, set in 14 point.

SET SOLID

The type face used in this paragraph has very short descenders. To make this paragraph more readable, it should be well leaded. This type face is Monotype English Caslon 37, set in 14 point.

SET 2 POINT LEADED

The type face used in this paragraph has very short descenders. To make this paragraph more readable, it should be well leaded. This type face is Monotype English Caslon 37, set in 14 point.

SET 3 POINT LEADED

The type face used in this paragraph has very short descenders. To make this paragraph more readable, it should be well leaded. This type face is Monotype English Caslon 37, set in 14 point.

SET 4 POINT LEADED

The type face used in this paragraph has very short descenders. To make this paragraph more readable, it should be well leaded. This type face is Monotype English Caslon 37, set in 14 point.

SET 6 POINT LEADED

Fig. 75.

Flat-serifed type faces generally look better when leaded, rather than set solid, **especially the bold face versions like the Stymies** and others of the Square Serif Family of faces.

SET SOLID

Flat-serifed type faces generally look better when leaded, rather than set solid, **especially the bold face versions like the Stymies** and others of the Square Serif Family of faces.

SET 2 POINT LEADED

Flat-serifed type faces generally look better when leaded, rather than set solid, **especially the bold face versions like the Stymies** and others of the Square Serif Family of faces.

SET 3 POINT LEADED

Flat-serifed type faces generally look better when leaded, rather than set solid, **especially the bold face versions like the Stymies** and others of the Square Serif Family of faces.

SET 4 POINT LEADED

Flat-serifed type faces generally look better when leaded, rather than set solid, **especially the bold face versions like the Stymies** and others of the Square Serif Family of faces.

SET 6 POINT LEADED

Fig. 76.

CAPITAL LINES SHOULD HAVE PLENTY OF LEADING BETWEEN LINES TO MAKE THEM READABLE. CAP LINES, NOT AS READABLE AS LOWERCASE, ARE USED VERY SELDOM.

SET SOLID

CAPITAL LINES SHOULD HAVE PLENTY OF LEADING BETWEEN LINES TO MAKE THEM READABLE. CAP LINES, NOT AS READABLE AS LOWERCASE, ARE USED VERY SELDOM.

SET 4 POINT LEADED

CAPITAL LINES SHOULD HAVE PLENTY OF LEADING BETWEEN LINES TO MAKE THEM READABLE. CAP LINES, NOT AS READABLE AS LOWERCASE, ARE USED VERY SELDOM.

SET 6 POINT LEADED

CAPITAL LINES SHOULD HAVE PLENTY OF LEADING BETWEEN LINES TO MAKE THEM READABLE. CAP LINES, NOT AS READABLE AS LOWERCASE, ARE USED VERY SELDOM.

SET 12 POINT LEADED

Fig. 77.

alternate characters with long descenders (examples: Linotype Caledonia, Garamond No. 3, Intertype Waverly, and others) which necessitate casting them, when the alternate long descending characters are used, on a slug usually a point or more larger than the point size of the type font.

32. Corrected Spacing of Capital Letters. By the nature of their design, certain cap letters require to be cut into each other, as when the letters *A* and *V* come together in the same word. If not cut in to fit, the letters can be letterspaced so that the characters appear to be well fitted, as shown in Figure 78.

AVALON SALES

NORMAL SPACING

AVALON SALES

LETTERSPACED TO CORRECT UNEVEN APPEARANCE

AVALON SALES

A, V AND SECOND A CUT IN TO FIT

Fig. 78.

33. How to Lay Out for Lists. When the copy calls for items in list form, it is better to align each, rather than center each line, as shown in Figure 79. This makes for readability.

Lists Not Aligned

Hard to Read

1. Relief Printing
2. Offset-Lithography
3. Gravure
4. Silk Screen
5. Photogelatin
6. Papermaking
7. Photo-Engraving
8. Electrotyping
9. Estimating
10. Cost Accounting

Lists In Alignment

Easier to Read

1. Relief Printing
2. Offset-Lithography
3. Gravure
4. Silk Screen
5. Photogelatin
6. Papermaking
7. Photo-Engraving
8. Electrotyping
9. Estimating
10. Cost Accounting

34. How Long Should a Type Line Be? Narrow measures cause considerable difficulties in word spacing. Some of the spaces between the words will invariably be much too wide to make the copy easy to read. When the narrow width must be used because of the nature of the layout, it is better to either align the work at the right or the left, rather than to try to square up the copy, as illustrated below:

It is difficult to
get good word
spacing in narrow
measures like this.

It would be better
to set narrow
measures flush
left or right.

Widths of lines are too long when the reader is discouraged because he cannot find his place when he starts to read the next line. If you *must* use wide measures, then lead out the lines, as illustrated below:

Lines are too long when the reader has difficulty in finding his place when completing one line and trying to start to read the next line. This is a typical example of a line which is set too long, making it very difficult for the reader to read with ease. Such lines should be set in two or more columns in more narrow widths of lines.

Here is the same long measure set with sufficient leading, or space, between the lines, which make it much easier to read. When such lines must be set, make sure that enough leading is used. This paragraph has six point type and six point leading between lines.

Here is a good rule to follow: Starting with 10 point, set 20 picas wide with 2 points of leading as a base, *add 1 point of leading for each 4 picas added to the width of the line.*

Rule of the Alphabet and One Half. Set an alphabet and one half of the type you plan to use, like this:

abcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyz

Now measure this width. Most authorities say that this is a good width to use.

Rule of Two Alphabets. For general book work, some authorities accept two alphabets as the better length of line.

Rule of Doubling the Point Size. If set in 10 point, set the line 20 picas wide; if 8 point, set it 16 picas wide, etc., if set solid.

35. **Spacing of Words.** Figure 80 shows that narrow characters require narrow spacing between words, and that wide letters require wide spacing to make them readable. Script letters require corrected spacing, or different widths of spaces between words, so that the words *appear* to be the same distance apart.

Thick Letters Need Thick Spacing

EN QUADS BETWEEN WORDS

Thin Letters Need Thin Spacing

4 EM SPACES BETWEEN WORDS

Thinner Letters Take Thinner Spacing

4 EM SPACES BETWEEN WORDS

Wide Faces Take Wide Spacing

EN QUADS BETWEEN WORDS

WIDE LETTERS TAKE WIDE SPACING

TWO 3 EM SPACES BETWEEN WORDS

Normal Letters Take Normal Spacing

3 EM SPACES BETWEEN WORDS

Consider White Areas When Spacing

SPACED WITH 3-EM SPACES

Consider White Areas When Spacing

SPACED CORRECTLY

No space between r and W, 3 points between e and A, no space between s and W,
3 points between n and S.

Fig. 80.

36. How to Indicate Lines of Type on Layouts. To indicate lines of small type on layouts, determine the leading between lines, and then indicate by drawing lines the height of the lowercase letters. Examples are shown in Figure 81 for various leadings, thin and solid lines. For cap lines, indicate by making ruled lines the height of the characters.

The type face used in this paragraph descenders. Therefore, because it *ap* space between lines, it needs little face is set in 14 point Monotype Ca

SET SOLID

The type face used in this paragraph descenders. Therefore, because it *ap* space between lines, it needs little face is set in 14 point Monotype Ca

SET 2 POINT LEADED

The type face used in this paragraph descenders. Therefore, because it *ap* space between lines, it needs little face is set in 14 point Monotype Ca

SET 4 POINT LEADED

CAPITAL LINES SHOULD HAVE LEADING BETWEEN LINES TO READABLE. CAP LINES, NOT AS LOWERCASE, ARE USED

SET 12 POINT LEADED

Fig. 81.

CHAPTER 4 *How to Copyfit*

38. How to Copyfit Paragraph Matter. One of the most important duties of the layout man is to copyfit manuscript to type. If copyfitting is not correctly done, type matter may have to be reset, and resetting increases the cost of printing and delays production.

Some type founders and matrix makers give alphabetical lengths in their type-face specimen books, and characters per pica in copyfitting manuals. Because many who will use this book cannot secure such literature, this chapter presents characters per pica for almost all of the Intertype, Linotype, and Monotype machine-set faces (Tables III-V).

These tables consider type set from 6 point through 12 point. Another system for copyfitting larger type faces is provided in this chapter (*see* Unit 44).

How to Use the Characters Per Pica Table. In copyfitting, we must know first *how many characters* we have in the copy to be set in type. By characters we mean the letters, figures, and *spaces*, too. For this reason, *the copy must be typewritten*, so that characters are easy to count.

Scales for counting typewriter characters are available, or can be made easily, as illustrated in Figure 84. Most typewriters are "pica," having 10 characters to the inch, or "elite," having 12 characters to the inch. Therefore, it is necessary to know, when using scales for measuring the typewritten copy, whether it is elite or pica.

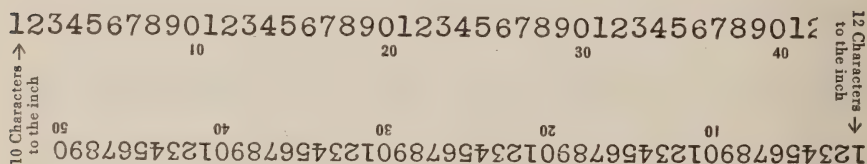


Fig. 84.

The characters typed on the opposite page are in the pica size. With a ruler, counting 10 characters to the inch, it is easy to measure. We have an average of 40 characters and spaces per line: 40 characters \times 11 lines = 440 characters in the copy.

Problem:

How many lines of 12-point Intertype Baskerville with italics and small caps will this copy make if set 23 picas wide?

John Baskerville was the first to calender his paper and print on, not into, the sheet. His ink was intensely black. He left an abundance of white space around his type page, and leaded his lines generously, though with more restraint than Bodoni was to show. He did not use ornamentation, and achieved his dignified, "learned" effects simply by suitable arrangement of sizes. Capitals, especially on title pages, usually were letterspaced.

Solution:

Table IV, page 98, tells us that 2.33 characters per pica are listed for this type face.

So, $2.33 \text{ characters per pica} \times 23 \text{ picas} = 53.59 \text{ characters in 23 picas}$ in 12-point Baskerville.

And, $440 \text{ characters in the copy} \div 53.59 = 8 \text{ lines}$. Now see the type, as specified, set below for proof of the copyfitting.

John Baskerville was the first to calender his paper and print *on*, not *into*, the sheet. His ink was intensely black. He left an abundance of white space around his type page, and leaded his lines generously, though with more restraint than Bodoni was to show. He did not use ornamentation, and achieved his dignified, "learned" effects simply by suitable arrangements of sizes. Capitals, especially on title pages, usually were letterspaced.

39. How to Typewrite Copy Line for Line With a Given Type Face.
When one knows both the type face to be used and the column measure for a proposed job, *before the copy is typewritten*, the typewritten copy can be done line for line with the proposed type face.

One needs only to have the type face in mind, and the measure, and from the characters-per-pica tables, determine how many characters of the type will fit in a line. Then the typewriter is so adjusted.

Figure 85 shows the typewritten copy, and Figure 86 shows the resultant page as set. Note that it "comes out" line for line.

Chapter 1

How to Understand Printing Processes

PRINTING, or the laying of ink on paper for a variety of purposes is accomplished through several different processes. Most of the printing done today is one of three major processes: letterpress, offset-lithography, or gravure. Three other minor processes in use are copperplate engraving, collotype, and silk screen. Each of these processes is explained briefly in the following paragraphs.

Unit 1. "Relief" Printing: Letterpress

Letterpress printing is 500 years old, being first done in a practical manner by Johann Gutenberg, in Germany, about the year 1450.

Letterpress printing is done from a relief surface, cast, cut or etched from metal and other substances. The surface of the type or illustration plate extends above the body of the type or plate. When coated with a pasty substance called printer's ink, and pressed against paper, "printing" results.

Kinds of Work Done by Letterpress. Typical examples of letterpress printing used in everyday life are the newspaper, school textbook, theater tickets, and most letterheads and envelopes. This process in printing is generally used for the following kinds of work:

1. Jobs not illustrated, but printed in type, in quantities from 100 to 25,000.
2. Jobs needed in a hurry.
3. Jobs requiring fine detail in illustrations.
4. Jobs requiring the blackest impression from type, and a good, even, black color throughout the entire piece of printing.

Fig. 85.

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Kinds of Work Done by Letterpress. Typical examples of letterpress printing used in everyday life are the newspaper, school textbook, theater tickets, and most letterheads and envelopes. This process in printing is generally used for the following kinds of work:

1. Jobs not illustrated, but printed in type, in quantities from 100 to 25,000.
2. Jobs needed in a *hurry*.
3. Jobs requiring fine detail in illustrations.
4. Jobs requiring the blackest impression from type, and a good, even, black color through the entire piece of printing.

1

Fig. 86.

This copyfitting procedure is also recommended when one must determine the number of pages a given type face will take, with a predetermined width of line and leading, or space between *lines*, on a large manuscript. It is not necessary for one to measure such a manuscript page for page. Merely figure the first few pages of the entire manuscript by this method and, if the typing is uniform, a sufficiently good estimate can be made for the remaining pages.

Examine the copy carefully and note if any adjustments should be made on any line having a preponderance of small "points," that is, having any periods or commas.

Note that a type face like Baskerville and Garamond, in the same point sizes, do not necessarily make the same amount of copy area for Linotype, Intertype, and Monotype. One should know in advance what matrices will be used, because they do not all take the same space. Whether an Intertype or a Linotype is used is unimportant in type-casting, but the *matrices* used is of primary importance. Linotype matrices can be used on Intertypes, and the reverse is also true.

40. Factors for Figuring Ems Per Page. It is unnecessary for one to figure at great length to determine the number of ems in any given page of type matter. Such figuring is necessary for finding the time probably needed for setting a job in type, and for pricing. Factors are provided below which simplify the procedure.

Problem:

A page of type is 25 picas wide and 40 picas deep. How many 12-point ems does it contain?

1 pica = 12 points.

25 picas \times 40 picas = 1000 ems of 12-point size.

Factors for other point sizes:

Multiply the number of 12-point ems by 1.44 for 10 point.

Multiply the number of 12-point ems by 1.78 for 9 point.

Multiply the number of 12-point ems by 2.25 for 8 point.

Multiply the number of 12-point ems by 2.94 for 7 point.

Multiply the number of 12-point ems by 4 for 6 point.

(The above factors are carried to only two places for simplicity.)

Problem:

A page is 25 x 40 picas. How many 10-point ems does it contain?

First find the number of 12-point ems: $25 \times 40 = 1000$.

1000 12-point ems \times the factor 1.44 = 1440 10-point ems.

How to Find the Leading Between Lines Printed.

The layout man must often examine a piece of printing and find not only the type size, but the leading or space used between lines. An easy way to tell point size is by comparison with a known sample. In this comparison, it must be remembered to measure or compare the size from the *top of the ascender* to the *bottom of the descender*.

After the size of the type has been determined, the leading or space between lines can be found by this method:

Divide 72 by the number of lines found in 6 picas (when in doubt about the number of lines, count the number of lines in 12 or 18 picas and figure what would then be in 6 picas).

TABLE I. Leading Between Lines

				<i>Slug Body*</i> <i>Size</i>	
If 13	lines in 6 picas,**	72 divided by 13	equals	5½	point
If 12	lines in 6 picas,	72 divided by 12	equals	6	point
If 10	lines in 6 picas,	72 divided by 10	equals	7	point
If 9	lines in 6 picas,	72 divided by 9	equals	8	point
If 8	lines in 6 picas,	72 divided by 8	equals	9	point
If 7½	lines in 6 picas,**	72 divided by 7½	equals	10	point
If 6½	lines in 6 picas,	72 divided by 6½	equals	11	point
If 6	lines in 6 picas,	72 divided by 6	equals	12	point
If 5½	lines in 6 picas,	72 divided by 5½	equals	13	point
If 4½	lines in 6 picas,**	72 divided by 4½	equals	16	point
If 4	lines in 6 picas,	72 divided by 4	equals	18	point

* Slug body size is point size of type *plus* leading, or space between lines.

** Approximately.

A quick way to find the size of type, *including leading*, is to measure 12 lines of the specimen with a pica gauge. The number of picas will equal the point size. For example, if 12 lines measure 6 picas, the slug size is 6 point.

41. How to Find the Character Count Per Pica. 1. *Assume that the lowercase alphabet has $28\frac{1}{2}$ characters.* This assumption is necessary because thinner characters of the alphabet occur more frequently than the thicker characters.

2. *Divide the alphabet length in points for any type face into 342 to find the characters per pica*— $28\frac{1}{2}$ characters with an average width of one pica would be $28\frac{1}{2} \times 12$ points per character, or 342 points. Thus the alphabet length of 171 points equals two characters per pica. Alphabet lengths of all type faces (if not in this book) can be learned from specimen books, usually furnished by manufacturers of type and matrices.

3. *Assume that the capital alphabet has $27\frac{1}{2}$ characters.* Use the number 330 as a basis for figuring characters per pica for all cap alphabets.

TABLE II. Ems Per Line in Various Measures by Point Sizes of Type
Picas

<i>wide</i>	<i>6 pt.</i>	<i>7 pt.</i>	<i>8 pt.</i>	<i>9 pt.</i>	<i>10 pt.</i>	<i>11 pt.</i>	<i>12 pt.</i>	<i>14 pt.</i>	<i>18 pt.</i>	<i>24 pt.</i>	<i>30 pt.</i>	<i>36 pt.</i>
10	20.0	17.1	15.0	13.3	12.0	10.9	10.0	8.6	6.7	5.0	4.0	3.3
11	22.0	18.9	16.5	14.7	13.2	12.0	11.0	9.4	7.3	5.5	4.4	3.7
12	24.0	20.6	18.0	16.0	14.4	13.1	12.0	10.3	8.0	6.0	4.8	4.0
13	26.0	22.3	19.5	17.3	15.6	14.2	13.0	11.1	8.7	6.5	5.2	4.3
14	28.0	24.0	21.0	18.7	16.8	15.3	14.0	12.0	9.3	7.0	5.6	4.7
15	30.0	25.7	22.5	20.0	18.0	16.4	15.0	12.9	10.0	7.5	6.0	5.0
16	32.0	27.4	24.0	21.3	19.2	17.5	16.0	13.7	10.7	8.0	6.4	5.3
17	34.0	29.1	25.5	22.7	20.4	18.5	17.0	14.6	11.3	8.5	6.8	5.7
18	36.0	30.9	27.0	24.0	21.6	19.6	18.0	15.4	12.0	9.0	7.2	6.0
19	38.0	32.6	28.5	25.3	22.8	20.7	19.0	16.3	12.7	9.5	7.6	6.3
20	40.0	34.3	30.0	26.7	24.0	21.8	20.0	17.1	13.3	10.0	8.0	6.7
21	42.0	36.0	31.5	28.0	25.2	22.9	21.0	18.0	14.0	10.5	8.4	7.0
22	44.0	37.7	33.0	29.3	26.4	24.0	22.0	18.9	14.7	11.0	8.8	7.3
23	46.0	39.4	34.5	30.7	27.6	25.1	23.0	19.7	15.3	11.5	9.2	7.7
24	48.0	41.1	36.0	32.0	28.8	26.2	24.0	20.6	16.0	12.0	9.6	8.0
25	50.0	42.9	37.5	33.3	30.0	27.3	25.0	21.4	16.7	12.5	10.0	8.3
26	52.0	44.6	39.0	34.7	31.2	28.4	26.0	22.3	17.3	13.0	10.4	8.7
27	54.0	46.3	40.5	36.0	32.4	29.5	27.0	23.1	18.0	13.5	10.8	9.0
28	56.0	48.0	42.0	37.3	33.6	30.5	28.0	24.0	18.7	14.0	11.2	9.3
29	58.0	49.7	43.5	38.7	34.8	31.6	29.0	24.9	19.3	14.5	11.6	9.7
30	60.0	51.4	45.0	40.0	36.0	32.7	30.0	25.7	20.0	15.0	12.0	10.0

42. How to Use Table II.

How many 9-point ems are there in a line 17 picas wide?

Run the eye down the left-hand column, *Picas Wide*, to line 17.

Now run the finger over on that line to the figure directly under 9 point.

Note there are 22.7 9-point ems in a line 17 picas wide.

Agate Lines	7 Point Lines double for 14	8 Point Lines double for 16	9 Point Lines double for 18	10 Point Lines double for 20	11 Point Lines double for 22	6 and 12 Point Lines
1	1	1	1	1	1	1
2	2	2	2	2	2	2
3	3	3	3	3	3	3
4	4	4	4	4	4	4
5	5	5	5	5	5	5
6	6	6	6	6	6	6
7	7	7	7	7	7	7
8	8	8	8	8	8	8
9	9	9	9	9	9	9
10	10	10	10	10	10	10
11	11	11	11	11	11	11
12	12	12	12	12	12	12
13	13	13	13	13	13	13
14	14	14	14	14	14	14
15	15	15	15	15	15	15
16	16	16	16	16	16	16
17	17	17	17	17	17	17
18	18	18	18	18	18	18
19	19	19	19	19	19	19
20	20	20	20	20	20	20
21	21	21	21	21	21	21
22	22	22	22	22	22	22
23	23	23	23	23	23	23
24	24	24	24	24	24	24
25	25	25	25	25	25	25
26	26	26	26	26	26	26
27	27	27	27	27	27	27
28	28	28	28	28	28	28
29	29	29	29	29	29	29
30	30	30	30	30	30	30
31	31	31	31	31	31	31
32	32	32	32	32	32	32
33	33	33	33	33	33	33
34	34	34	34	34	34	34
35	35	35	35	35	35	35
36	36	36	36	36	36	36
37	37	37	37	37	37	37
38	38	38	38	38	38	38
39	39	39	39	39	39	39
40	40	40	40	40	40	40
41	41	41	41	41	41	41
42	42	42	42	42	42	42
43	43	43	43	43	43	43
44	44	44	44	44	44	44
45	45	45	45	45	45	45
46	46	46	46	46	46	46
47	47	47	47	47	47	47
48	48	48	48	48	48	48
49	49	49	49	49	49	49
50	50	50	50	50	50	50
51	51	51	51	51	51	51
52	52	52	52	52	52	52
53	53	53	53	53	53	53
54	54	54	54	54	54	54
55	55	55	55	55	55	55
56	56	56	56	56	56	56
57	57	57	57	57	57	57
58	58	58	58	58	58	58
59	59	59	59	59	59	59
60	60	60	60	60	60	60
61	61	61	61	61	61	61
62	62	62	62	62	62	62
63	63	63	63	63	63	63
64	64	64	64	64	64	64
65	65	65	65	65	65	65
66	66	66	66	66	66	66
67	67	67	67	67	67	67
68	68	68	68	68	68	68
69	69	69	69	69	69	69
70	70	70	70	70	70	70
71	71	71	71	71	71	71
72	72	72	72	72	72	72
73	73	73	73	73	73	73
74	74	74	74	74	74	74
75	75	75	75	75	75	75
76	76	76	76	76	76	76
77	77	77	77	77	77	77
78	78	78	78	78	78	78
79	79	79	79	79	79	79
80	80	80	80	80	80	80
81	81	81	81	81	81	81
82	82	82	82	82	82	82
83	83	83	83	83	83	83
84	84	84	84	84	84	84
85	85	85	85	85	85	85
86	86	86	86	86	86	86
87	87	87	87	87	87	87
88	88	88	88	88	88	88
89	89	89	89	89	89	89
90	90	90	90	90	90	90
91	91	91	91	91	91	91
92	92	92	92	92	92	92

Fig. 87. Type line spacers.

43. How to Designate Type Lines.

Aids for laying out printed matter, especially for booklets and for other work including blocks of type matter, are the *type line spacers* shown in Figure 87.

Lines are shown in point divisions of $5\frac{1}{2}$, 6, 7, 8, 9, 10, 11, 12, 14, 16, 18, 20, and 22.

Care must be taken in planning leaded lines, that is, lines with space between them, such as 8 on 10 point, 11 on 13 point, etc.

44. How to Copyfit Sizes Larger Than 12 Point. For display sizes of type we must have a specimen sheet of the type faces in the shop. Many shops print their own, using every character in the font; others purchase the specimen sheets from type foundries.

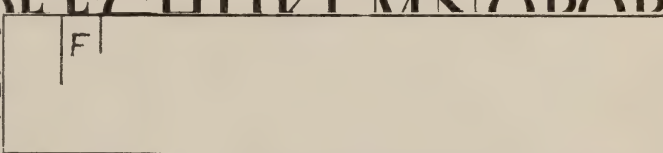
Problem:

Will the line of caps—the word “Franklin”—fit in 24-point Caslon in 12 picas?

Caslon O.S. English 37

24 point

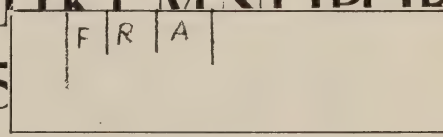
ABCDEFGHIJKLMN O P Q R
WXYZ
abcdefghijklmnopqrstuvwxyz



a

24 point

ABCDEFGHIJKLMN O P Q R
WXYZ 12345
abcdefghijklmnopqrstuvwxyz



b

Fig. 88.

Caslon O.S. English 37

24 point

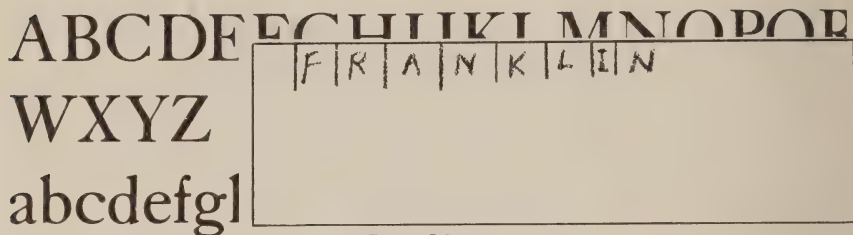


Fig. 89.

Solution:

First, we secure pencil, specimen of the type face, and a small strip of paper. Using the paper, we measure off the width of the cap *F*, and draw a line, as shown in Figure 88, *a*. Then we proceed with each letter of the copy (Fig. 88, *b*), and finally but quickly determine that the word will fit in the necessary number of picas of width.

In Figure 89 it has just been determined what space is taken by the last letter, the cap *N*. The strip of paper is then laid down upon a printer's line gauge and measured, as shown in Figure 90, *a*. Note that the line of caps will be slightly short of 12 picas. With corrected letter-spacing, the line will fit into the measure wanted—beyond any doubt. Figure 90, *b*, shows the line of type, correctly letterspaced to fill the measure of 12 picas.

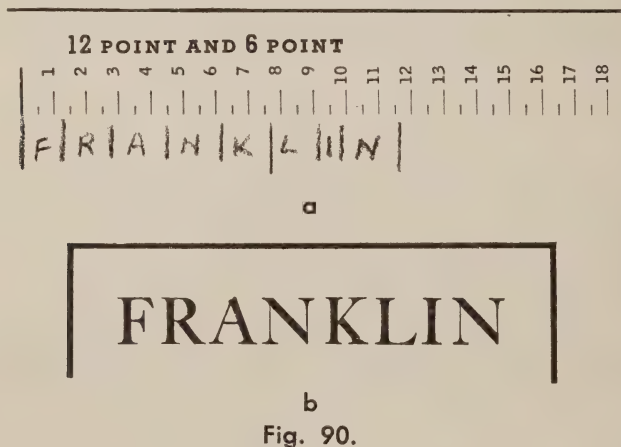


Fig. 90.

This method, when used on all display lines of layouts, will insure that no errors will be made and prevent the compositor from resetting any of the lines, saving time and expense in composition.

45. Scaling Artwork. Figure 91 shows how reductions can be determined (as when width or height is to be found) by using the diagonal-line method. Width or height can be found by simply measuring from diagonal-line intersection of vertical or horizontal line.



Fig. 91.

TABLE III. Linotype Characters Per Pica

Point sizes

<i>Name of type face</i>	<i>6 pt.</i>	<i>7 pt.</i>	<i>8 pt.</i>	<i>9 pt.</i>	<i>10 pt.</i>	<i>11 pt.</i>	<i>12 pt.</i>
Antique No. 1 with Italic	3.4		2.75	2.55	2.4		2.1
Baskerville with Italic & SC	3.6	3.45	3.15	2.9	2.6	2.45	2.3
Baskerville with Bold		3.4	3.1	2.85	2.55	2.4	2.2
Bell Gothic Two-Letter	4.2	3.65	3.35				
Benedictine Book with Italic & SC	3.8	3.4	3.05	2.8	2.5	2.32	2.15
Bodoni with Italic & SC	3.9	3.4	3.05		2.55	2.35	
Bodoni Bold with Italic	3.52	3.25	2.85	2.55	2.42		2.2
Bodoni Book with Italic & SC	3.95	3.52	3.22	2.95	2.75		2.47
Bookman with Italic & SC	3.5	3.27	3.05	2.82	2.55	2.37	2.22
Caledonia with Italic & SC	3.55		3.05	2.85	2.6	2.42	2.3
Caledonia with Bold	3.55		3.05	2.85	2.6	2.42	2.3
Caslon with Italic & SC	3.45		3.1	2.95	2.72	2.42	2.2
Caslon No. 2 with Italic & SC	3.85		3.25		2.65	2.45	2.3
Caslon No. 3 with Italic & SC	3.62	3.32	3.1	2.7	2.45		2.1
Caslon No. 137 with Italic & SC		3.6	3.22	2.9	2.6	2.4	2.25
Caslon Old Face with Italic & SC	4.15		3.5	3.15	3.5	2.75	2.4
Century Bold with Italic			2.9		2.35		2.1
Century Expanded with Italic & SC	3.45	3.1	2.85	2.62	2.4	2.3	2.15
Century Expanded with Cent. Bold	3.45	3.05	2.85	2.55	2.4	2.27	2.12
Century Exp. with Cheltenham Bold	3.32		2.77		2.3		2.12
Cheltenham with Italic & SC			3.42	3.12	2.92	2.67	2.5
Cheltenham Bold with Italic	3.3		2.8		2.3	2.27	2.12
Cheltenham Bold Cond. with Italic	4.15		3.42		2.97		2.52
Chelt. Cond. with Chelt. Bold Cond.			3.42		2.87		2.52
Cheltenham Wide with Chelt. Bold	3.3		2.92		2.5		2.25
Cloister with Italic & SC	4.0		3.4		3.05	2.9	2.7
Cloister Bold with Italic	3.6		3.03		2.67		2.45
Cloister Wide with Bold	3.6		3.03		2.67		2.45
Corona with Boldface No. 2			2.85		2.45		
DeVenne with Italic & SC	3.5		3.07	2.87	2.57	2.32	2.15
DeVenne with Antique No. 3	3.35		2.92	2.8	2.5	2.3	2.1
Electra with Italic & SC		3.5	3.2	2.87	2.7	2.5	2.4
Electra with Bold			3.2	2.87	2.7	2.5	2.4
Electra with Cursive & SC			3.2	2.87	2.67	2.47	2.4
Erbar Light Cond. with Bold Cond.			3.9		3.4		3.2
Estienne with Italic & SC			3.32		3.92		2.65
Excelsior with Italic & SC	3.42	2.85	2.67	2.55	2.52	2.3	2.2
Excelsior with Boldface No. 2	3.12	2.85	2.67	2.55	2.52	2.3	2.2
Excelsior with Gothic No. 3	3.22	2.85	2.67				
Excelsior with Memphis Bold	3.12	2.85	2.67	2.52	2.4	2.3	2.2
Fairfield with Italic & SC	3.55		3.15	2.95	2.75	2.57	2.42
Garamond with Italic & SC	4.0		3.4	3.05	2.75	2.5	2.3
Garamond Bold with Italic	3.6		3.1		2.5		2.05
Garamond No. 3 with Italic & SC	3.7	3.45	3.2	3.0	2.85	2.7	2.55
Garamd. Bold No. 3 with Italic & SC	3.45	3.2	3.0	2.7	2.6	2.4	2.3

TABLE III. Linotype Characters Per Pica (cont.)

Point sizes

<i>Name of type face</i>	<i>6 pt.</i>	<i>7 pt.</i>	<i>8 pt.</i>	<i>9 pt.</i>	<i>10 pt.</i>	<i>11 pt.</i>	<i>12 pt.</i>
Gothic No. 13 with Chelt. Bold Cond.			3.25		2.85		2.45
Gothic No. 16					2.15		1.95
Gothic No. 16 with Chelt. Bold			2.55		2.15		2.0
Gothic No. 16 with Title No. 4			2.5		2.15		1.95
Gothic No. 38					2.3		2.0
Gothic Condensed No. 1			3.32		2.75	2.5	2.3
Gothic Condensed No. 2	4.35		4.15		3.7		3.4
Granjon with Italic & SC	3.95		3.35	3.1	2.87	2.67	2.45
Granjon with Bold	3.95		3.35	3.1	2.87	2.67	2.45
Ionic No. 5 with Italic & SC	3.2	2.95	2.65	2.45	2.35		2.15
Ionic No. 5 with Boldface No. 2	3.2	2.95	2.65	2.45	2.35		2.15
Memphis Light with Italic & SC	3.37		3.2		2.5		2.1
Memphis Light with Bold	3.37		3.2	2.8	2.5		2.1
Memphis Medium with Italic & SC	3.37		3.15	2.77	2.5		2.07
Memphis Medium with Bold	3.37		3.2		2.5		2.07
Mem. Med. Cond. with Ex. B. Cond.					2.95		2.5
Memphis Bold with Italic	3.37		3.17	2.77	2.5		2.1
Memphis Extrabold with Italic			2.4		2.1		1.75
Memphis Ex. B. with Gothic No. 16			2.4		2.1		1.8
Mem. Ex. B. Cond. with Gothic No. 13			3.3		2.85		2.5
Metroblack No. 2 with Italic	3.42		3.05		2.45		2.12
Metroblack No. 2 with Metrolite No. 2	3.42		3.1		2.45		2.12
Metrolite No. 2 with Italic	3.52		3.1		2.5		2.1
Metrolite No. 2 with Metroblack No. 2	3.52		3.1		2.45		2.12
Metromedium No. 2 with Italic	3.75		3.35		2.75		2.35
Metromed. No. 2 with Metrothin No. 2	3.75		3.4		2.8		2.37
No. 1 with Italic & SC	3.3	3.12	2.9	2.65	2.5	2.37	2.15
No. 16 with Italic & SC	3.17	2.87	2.62	2.45	2.3		2.0
No. 16 with Century Bold	3.2	2.95	2.67	2.47	2.35		
No. 21 with Italic & SC	3.6	3.15	3.05	2.9	2.6	2.4	2.25
Old Style No. 1 with Italic & SC	3.55	3.27	3.05	2.85	2.65	2.5	2.3
Old Style No. 1 with Antique No. 1	3.52	3.27	2.9	2.65	2.45	2.35	2.15
Old Style No. 1 with Chelt. Bold	3.5		2.95		2.45		2.22
Old Style No. 1 with Title No. 1	3.4		3.0		2.55		
Old Style No. 3 with Italic & SC	3.6		3.25		2.8		2.4
Old Style No. 7 with Italic & SC	3.8	3.42	3.2	3.0	2.75	2.5	2.35
Opticon with Italic & SC	3.1	2.8	2.6		2.37	2.25	
Opticon with Boldface No. 2	3.1	2.82	2.6	2.5	2.37	2.25	2.17
Opticon with Gothic No. 16	3.1						
Opticon with Memphis Bold		2.8	2.6		2.37		2.17
Original Old Style with Italic & SC	3.62		3.05		2.7		2.37
Pabst Extrabold with Italic					2.05		1.72
Pabst Extrabold Cond. with Italic					2.37		2.02
Paragon with Italic & SC	3.1	2.8	2.6	2.47	2.35		
Paragon with Paragon Bold	3.1	2.8	2.6	2.47	2.35		
Poster Bodoni with Italic			2.35		2.05		1.75
Scotch with Italic & SC	2.37		3.05		2.7	2.5	2.25
Scotch No. 2 with Italic & SC			3.22	2.9	2.57	2.42	2.25

TABLE III. Linotype Characters Per Pica (cont.)

Point sizes

<i>Name of type face</i>	<i>6 pt.</i>	<i>7 pt.</i>	<i>8 pt.</i>	<i>9 pt.</i>	<i>10 pt.</i>	<i>11 pt.</i>	<i>12 pt.</i>
Spartan Light with Medium	3.62		3.22	3.2	2.87		2.45
Spartan Medium with Italic	3.6		3.22	3.2	2.87		2.45
Spartan Medium with Heavy	3.6		3.35		2.57		2.3
Spartan Heavy with Italic	3.6		3.35	2.9	2.57		2.3
Spartan Black Cond. with Italic					2.85		2.57
Spartan Black with Italic	3.25		3.02	2.65	2.4		2.02
Textype with Italic & SC	3.25	3.05	2.92	2.7	2.5	2.35	2.25
Textype Bold with Italic	3.22	3.02	2.87	2.62	2.45	2.31	
Textype with Boldface No. 2	3.25	3.05	2.92	2.7	2.5		2.25

TABLE IV. Intertype Characters Per Pica

Point sizes

<i>Name of type face</i>	<i>6 pt.</i>	<i>7 pt.</i>	<i>8 pt.</i>	<i>9 pt.</i>	<i>10 pt.</i>	<i>11 pt.</i>	<i>12 pt.</i>
Alternate Gothic No. 1					3.8		3.29
Antique No. 1 with Italic	3.52	3.2	2.8		2.42		2.08
Antique No. 1 with Cheltonian Bold	3.48		2.84		2.48		2.1
Baskerville with Italic & SC	3.92		3.2	3.05	2.78	2.63	2.33
Baskerville with Bold	3.84		3.13	3.02	2.73	2.58	2.28
Beton Medium with Italic & SC			3.48		2.65		2.14
Beton Medium with Bold			3.48	2.97	2.65	2.35	2.12
Beton Extrabold with Oblique			2.34		1.99		1.67
Beton Wide and Beton Extrabold			2.42		2.04		1.69
Bodoni with Italic & SC	4.19		3.13		2.59		2.35
Bodoni Book with Italic & SC	4.21		3.32		2.78		2.5
Bodoni Bold with Italic & SC	3.75		2.87		2.44		2.17
Bodoni Modern with Italic			2.42		1.95		1.55
Bookface with Italic & SC	3.67	3.41	3.1	2.89	2.59	2.36	2.21
Cairo with Italic & SC	3.56		3.02		2.54		2.06
Cairo Medium with Italic & SC	3.56		3.13		2.57		2.07
Cairo Medium with Heavy	3.52		2.97		2.45		2
Cairo Med. Cond. with Ex. B. Cond.					2.99		2.46
Cairo with Bold	3.56		3.02		2.56		2.06
Cairo Bold with Italic & SC	3.52		3.02		2.54		2.05
Cairo Bold Condensed			3.45		2.97		2.46
Caslon with Italic & SC	3.88		3.2		2.82	2.44	2.17
Caslon No. 3 with Italic & SC	3.84		3.16		2.46		2.06
Century Bold with Italic	3.6		2.94		2.34		2.03
Century Bold Condensed							2.85
Century Expanded with Italic & SC	3.6	3.2	2.87	2.67	2.41		2.11
Century Expanded with Cent. Bold	3.6	3.1	2.87	2.57	2.41		2.08
Cheltonian with Italic & SC		3.88	3.56		2.97		2.54
Cheltonian Medium with Italic & SC					2.61	2.44	2.34
Cheltonian Bold with Italic	3.41		2.87		2.29		2.08
Cheltonian Bold Cond. with Italic			3.6		2.92		2.57
Cheltonian Wide with Chelt. Bold	3.38		2.97		2.54		2.25
Cloister Bold with Italic	3.8		3.2		2.75		2.44
Cloister Old Style with Italic & SC	4.33		3.71		3.16		2.84

TABLE IV. Intertype Characters Per Pica (cont.)

Point sizes

<i>Name of type face</i>	<i>6 pt.</i>	<i>7 pt.</i>	<i>8 pt.</i>	<i>9 pt.</i>	<i>10 pt.</i>	<i>11 pt.</i>	<i>12 pt.</i>
DeVenne with Italic & SC	3.67		3.13	2.92	2.61	3.29	2.1
Egmont Light with Italic & SC			3.63		2.94		2.59
Egmont Medium with Italic & SC	4.6		3.67	3.02	2.71		2.39
Egmont Bold with Italic & SC			3.38		2.71		2.35
Futura Light with Oblique	4.44		3.75		3.05		2.6
Futura Medium with Oblique	4.21		3.56		2.87		2.42
Futura Medium Condensed			4.8		3.7		3.11
Futura Bold with Oblique	3.64		3.1		2.4		1.98
Futura Bold Condensed	4.8		3.7		3.11		2.78
Futura Book with Oblique	4.39		3.88		3.02		2.6
Futura Demibold with Oblique	4.02		3.49		2.59		2.3
Garamond with Italic & SC	3.93	3.64	3.35	3.05	2.89	2.73	2.57
Garamond with Bold	3.8		3.16		2.75		2.46
Garamond Bold with Italic	3.75	3.45	3.2	2.87	2.73	2.5	2.41
Gothic Condensed No. 2	.68		4.41		3.93		3.59
Gothic No. 13 with Chelt. B. Cond.	4.1		3.35		2.92		2.46
Gothic No. 16 with Chelt. Bold	3.32		2.57		2.14		1.96
Gothic No. 16 with Bodoni Modern			2.42		2.06		1.74
Goudy Bold with Italic	3.67		3.02		2.48		2.15
Goudy Old Style with Italic & SC	4.02		3.35		2.73		2.39
Ideal with Boldface	3.22	2.92	2.82	2.63	2.41	2.15	1.96
Kenntonian with Italic & SC	4.19		3.25		2.84		2.44
Kenntonian with Cloister Bold	4.07		3.22		2.75		2.42
Korinna with Bold	3.8		2.92	2.73	2.44		2.06
Lorimer with Italic & SC	3.6		2.94	2.67	2.57		2.17
Medieval with Italic & SC	4.02		3.13	2.8	2.57		2.17
Medieval with Bold	3.97		3.16	2.82	2.54		2.14
No. 16 with Italic & SC	3.25	2.92	2.67	2.46	2.29		1.95
Old Style No. 1 with Italic & SC	3.8	3.25	3.13	2.82	2.67	2.5	2.23
Old Style No. 9 with Italic & SC			3.16	2.87	2.61		
Pen Bold					3.05		2.56
Regal No. 1 with Bold	3.25	2.97	2.84	2.63	2.42		1.99
Regal No. 2 with Bold	3.08	2.89	2.71				
Regal No. 2A with Cairo Bold No. 2		2.87	2.67		2.3		
Rex with Bold	3.45	3.28	3		2.53		2.11
Rugged Black with Italic					2.1		1.74
Scotch with Italic & SC			3.1		2.73	2.59	2.21
Vogue Bold with Oblique	3.93		3.52		2.84		2.37
Vogue Bold Condensed			4.33		3.63		2.99
Vogue with Vogue Bold	3.97		3.52		2.92		2.44
Vogue Extrabold with Oblique	3.71		3.05		2.48		2.03
Vogue Extrabold Condensed			4.33		3.63		2.99
Waverley with Italic & SC			3.11	2.73	2.56	2.34	2.13
Weiss with Italic & SC			3.88	3.45	3.22	2.97	2.61

TABLE V. Monotype Characters Per Pica

<i>Name of type face</i>	<i>Point sizes</i>						
	<i>6 pt.</i>	<i>7 pt.</i>	<i>8 pt.</i>	<i>9 pt.</i>	<i>10 pt.</i>	<i>11 pt.</i>	<i>12 pt.</i>
Adtype 163	3.4		2.79		2.38		1.98
Antique Modern 26	3.4	2.97	2.79	2.65	2.38	2.17	1.98
Antique Modern Condensed 76	3.85	3.37	3.24	3.00	2.69		2.25
Antique Bold Condensed 145	3.4		2.79		2.38		1.98
Atlantic 35	4.12		3.34		2.65		2.44
Atlantic Italic 35	4.48		3.64		2.9		2.42
Baskerville 353	4.08	3.66	3.25	3.06	2.76	2.5	2.3
Baskerville Italic 3531	4.78	4.3	3.79	3.58	3.22	2.93	2.69
Baskerville Bold 453			2.97	2.79	2.52	2.29	2.1
Bell 402			3.33	2.99	2.83	2.58	2.36
Bell Italic 4021			3.61	3.22	3.07	2.79	2.55
Binny Old Style 21	3.82	3.33	3.13	2.96	2.6	2.36	2.22
Binny Old Style Italic 2111	4.15	3.63	3.41	3.22	2.83	2.58	2.43
Bodoni 175	3.83	3.33	3.15	2.96	2.66	2.41	2.23
Bodoni Italic 1751	4.25	3.63	3.44	3.22	2.91	2.64	2.43
Bodoni 375	3.95	3.55	3.15	2.96	2.66	2.42	2.23
Bodoni Italic 3751	3.95	3.88	3.15	3.22	2.71	2.64	2.33
Bodoni Bold 275	3.43	2.97	2.82	2.65	2.41	2.23	2.
Bodoni Bold Italic 2751	3.43	2.97	2.82	2.65	2.41	2.23	2.
Bodoni Book 875	4.3	3.78	3.33	3.15	2.85	2.7	2.58
Bodoni Book Italic 8751	4.59	3.93	3.55	3.33	2.99	2.85	2.71
Recut Bodoni Bold 975	3.69	3.33	2.94	2.76	2.49	2.26	2.17
Recut Bodoni Bold Italic 975	3.65	3.28	2.88	2.71	2.45	2.23	2.13
Bookman Old Style 98	3.68	3.33	3.15	2.98	2.61	2.44	2.23
Bookman Old Style Italic 981	3.43	2.97	2.82	2.68	2.41	2.23	2.
Bruce Old Style 20	4.11	3.66	3.32	3.04	2.79	2.43	2.23
Bruce Old Style Italic 201	4.47	4.0	3.64	3.31	3.06	2.69	2.64
Caslon Old Style 137	4.11		3.32	3.04	2.65	2.41	2.23
Caslon Old Style Italic 137	4.47		3.65	3.23	2.91	2.66	2.43
Caslon Old Style 37	4.12	3.66	3.34	2.95	2.67	2.43	2.23
Caslon Old Style Italic 371	4.47	4.00	3.65	3.23	2.91	2.66	2.43
Caslon Old Style 337		3.68	3.34	2.98	2.67	2.44	2.23
Caslon Old Style Italic 3371		4.02	3.65	3.23	2.91	2.66	2.43
Caslon Bold 79	3.43	3.	2.82	2.68	2.35	2.19	2.
Caslon Bold Italic 791	3.43	2.98	2.82	2.66	2.35		2.
Caslon American 637			3.78		3.15	2.69	2.36
Caslon Italic American 6371			4.22		3.56	3.00	2.64
Caslon Condensed 113	4.5		3.38		2.85		2.45
Caslon New 537	3.78		3.15	2.69	2.36		2.11
New Caslon Italic 5371	4.22		3.56	3.0	2.64		2.36
Caslon Old Roman 78	3.84		3.1		2.57		2.25
Caslon Old Roman Italic 781	3.84		3.1		2.57		2.25
Century Schoolbook 420	3.66		2.89	2.66	2.48	2.27	2.13
Century Schoolbook Italic 4201	3.98		3.14	2.9	2.7	2.47	2.32
Century Old Style 157	3.83	3.35	3.15	2.82	2.56	2.44	2.23
Century Old Style Italic 157	4.26	3.66	3.44	3.07	2.78	2.66	2.43
Century Expanded 20	3.83	3.35	3.07	2.76	2.56	2.44	2.23

TABLE V. Monotype Characters Per Pica (cont.)

Point sizes

<i>Name of type face</i>	<i>6 pt.</i>	<i>7 pt.</i>	<i>8 pt.</i>	<i>9 pt.</i>	<i>10 pt.</i>	<i>11 pt.</i>	<i>12 pt.</i>
Century Expanded Italic 201	4.26	3.66	3.32	2.99	2.78	2.66	2.43
Century Bold 118	3.86	3.4	3.19	3.01	2.7	2.47	2.26
Century Bold Italic 1181	3.43		2.82		2.41		2.
Century Schoolbook Bold 620	3.22		2.51		2.17		1.86
Cheltenham Medium 186	3.86	3.4	3.19	3.01	2.72	2.47	2.26
Cheltenham Medium Italic 1861				3.00	2.7	2.45	2.26
Cheltenham Bold 86	3.43	3.	2.82	2.68	2.35	2.19	2.
Cheltenham Bold Italic 861	3.43	2.98	2.82	2.66	2.35	2.17	2.
Cheltenham Bold Condensed 88	4.69		3.85		3.18		2.71
Cheltenham Bold Cond. Italic 881	4.69		3.85		3.18		2.71
Cheltenham Bold Extra Cond. 141	5.38		4.5		3.84		3.38
Cheltenham Bold Ext'd. 287	2.79		2.32		1.91		
Cheltenham Bold Outline 12			2.79		2.32		1.99
Cheltenham Old Style 64	4.43		3.67		2.97		2.55
Cheltenham Old Style Italic 641	4.82		4.03		3.22		2.77
Cheltenham Old Style Cond. 264			4.11		3.32		2.79
Cheltenham Wide 164	3.83	3.35	3.15		2.67		2.23
Cheltenham Wide Italic 1641	4.26		3.44		2.91		2.43
Clearface 89	3.86		3.18		2.7		2.26
Clearface Italic 891	3.86		3.18		2.7		2.26
Cloister Bold 295	3.92		3.23		2.75		2.43
Cloister Bold Italic 2951	4.27		3.52		2.98		2.65
Cochin Old Style 61	3.83	3.32	3.15	3.04	2.61		2.23
Cochin Old Style Italic 611	4.26	3.63	3.44	2.96	2.84		2.43
Cochin Bold 616	3.	2.82			2.35		2.
Cochin Bold Italic 6161	3.43		2.82		2.35		2.
Cooper 482			3.54		2.78		2.47
Cooper Black 282	2.97		2.62		2.05		1.77
Cosmopolitan 4	3.82		3.14		2.65		2.44
Cosmopolitan Italic 41	4.15		3.42		2.9		2.42
Cushing 25	3.86	3.49	3.17	2.85	2.7	2.4	2.25
Cushing Italic 251	3.86	3.49	3.17	3.00	2.7	2.45	2.25
Deepdene 315	4.39		3.62		3.08		2.56
Deepdene Italic 3151	5.25		4.34		3.69		3.07
Deepdene Bold 317	4.02		3.32		2.83		2.35
Deepdene Bold Italic 3171	4.35		3.59		3.06		2.55
Della Robbia 231	4.44		3.32		2.79		2.23
DeVenne 11	3.43		2.82		2.43	2.23	1.98
DeVenne Italic 1111			2.82		2.43		1.98
DeVenne Condensed 111	4.14	3.6	3.38		2.68	2.45	2.25
DeVenne Outline 42			2.82		2.43		1.98
Engravers Old English Bold 188	3.17		2.66		2.16		1.91
Engravers Roman 223	2.66		1.99				
Farmers Old Style 15	3.8	3.33	3.14	2.97	2.66	2.43	2.22
Farmers Old Style Italic 151	4.22	3.64	3.42	3.23	2.9	2.66	2.43
Garamond American 648	4.0	3.61	3.29	3.01	2.85	2.72	2.54
Garamond American Italic 6481	4.62	4.08	3.72	3.4	3.22	3.07	2.85
Garamond Bold 548	3.68	3.29	3.01	2.75	2.61	2.47	2.31

TABLE V. Monotype Characters Per Pica (cont.)

Point sizes

<i>Name of type face</i>	<i>6 pt.</i>	<i>7 pt.</i>	<i>8 pt.</i>	<i>9 pt.</i>	<i>10 pt.</i>	<i>11 pt.</i>	<i>12 pt.</i>
Garamond Bold Italic 5481	4.02	3.61	3.28	2.99	2.86	2.7	2.52
Garamont 248	4.69		3.44	3.00	2.72	2.44	2.24
Garamont Italic 2481	5.4		3.98	3.5	3.14	2.83	2.59
Gothic Alternate No. 2, 77	5.4		4.15		3.38		2.85
Gothic Modernized Alternate 51	5.4		4.5		3.86		3.38
Gothic Condensed 49	4.5		3.38		2.7		2.25
Gothic Franklin 107	3.16	2.9	2.67		2.12		1.88
Gothic Globe 240	3.82		3.15		2.69		2.24
Gothic Globe Condensed 239	4.86		4.12		3.35		2.82
Gothic Globe Extra Cond. 230	5.96		4.86		4.11		3.56
Gothic Inclined 2541	2.98	2.65	2.39		1.91		
Gothic Inclined Bold 132	3.18		2.65		2.17		1.91
Gothic Lining Light 106	3.73		3.17		2.58		2.25
Gothic Lining 176	3.85		3.5		3.17		2.7
Gothic Lining No. 545, 66	3.41		2.8		2.27		1.91
Gothic Philadelphia Lining 52	3.41		2.84		2.39		1.99
Gothic Tourist 140	5.4		4.15		3.38		2.92
Goudy Bold 294	3.66		3.01		2.48		2.15
Goudy Bold Italic 2941	3.71		3.05		2.52		2.19
Goudy Handtooled 383					2.48		2.16
Goudy Handtooled Italic 3831					2.57		2.24
Goudy Heavyface Condensed 382							2.21
Goudy Light Old Style 38	3.81	3.33	3.13	2.99	2.65	2.42	2.22
Goudy Light Old Style Italic 381	4.15	3.63	3.42	3.23	2.9	2.64	2.42
Goudy Modern 293							2.44
Goudy Modern Italic 2931							2.58
Goudy Old Style 394	3.99		3.25		2.68		2.34
Goudy Old Style Italic 3941	4.43		3.62		2.98		2.59
Granjon 400			3.58	3.26	2.99	2.75	
Granjon Italic 4001			3.91	3.55	3.26	3.02	
Hess Bold 159	3.4		2.79		2.27		1.98
Hess Bold Italic 1591	3.4		2.79		2.27		1.98
Hess Old Style 242	3.83		3.15	2.99	2.67	2.42	2.23
Hess Old Style Italic 2421	4.26		3.44	3.23	2.91	2.64	2.43
Hess Title 161	3.4	2.98	2.79		2.38		1.98
Hess Title Italic 1611	3.4		2.79		2.38		1.98
Ionic 56	3.29	3.08	2.79				
Italian Old Style 243			3.19		2.73		2.38
Italian Old Style Italic 2431			3.32		2.84		2.49
Janson 401			3.29	3.1	2.79	2.55	2.33
Janson Italic 4011			3.46	3.27	2.94	2.68	2.45
Jenson Old Style 58	3.86		3.17		2.7		2.25
John Hancock 142	3.07		2.58		2.17		1.97
Kennerley Old Style 268	4.51		3.62	3.18	2.93	2.62	2.41
Kennerley Old Style Italic 2681	4.73		3.82	3.34	3.1	2.79	2.59
Kennerley Bold 269	3.43		2.74		2.39		2.
Kennerley Bold Italic 2691	3.57		2.85		2.5		2.08
Modern 34	4.12		3.33	3.11	2.8	2.66	2.43

TABLE V. Monotype Characters Per Pica (cont.)

Point sizes

<i>Name of type face</i>	<i>6 pt.</i>	<i>7 pt.</i>	<i>8 pt.</i>	<i>9 pt.</i>	<i>10 pt.</i>	<i>11 pt.</i>	<i>12 pt.</i>
Modern Italic 341	4.48		3.64	3.42	3.06	2.9	2.65
Modern 8	3.83	3.33	3.11	2.96	2.67	2.43	2.22
Modern Italic 8	4.15	3.64	3.42	3.23	2.9	2.65	2.43
Modern Condensed 1	4.42		3.82		2.96		
Modern Condensed Italic 1	4.84		4.16		3.21		
Modern Medium Condensed 14			3.33				2.43
Modern Medium Cond. Italic 141			3.65				2.65
Pabst Old Style 45	3.84		3.18		2.7		2.25
Post Text 5	3.46	3.14	2.96	2.73	2.54	2.32	2.12
Post Text Italic 51	3.8	3.42	3.23	3.01	2.77	2.53	2.32
Ronaldson Old Style 16	3.82	3.34	3.13	2.96	2.66	2.42	2.22
Ronaldson Old Style Italic 161	4.15	3.63	3.42	3.21	2.9	2.64	2.42
Sans Serif Light 329	4.27		3.39		2.89		2.51
Sans Serif Light Italic 3291	4.31		3.42		2.89		2.52
Sans Serif Medium 331	4.23		3.35		2.85		2.48
Sans Serif Bold 330	4.23		3.37		2.86		2.49
Sans Serif Bold Italic 3301	4.26		3.3		2.81		2.44
Sans Serif Extrabold 332	3.55		2.94		2.39		2.08
Sans Serif Extrabold Italic 3321			3.01		2.56		2.22
Scotch Roman 36	4.12		3.34	2.98	2.67	2.44	2.23
Scotch Roman Italic 361	4.47		3.65	3.23	2.91	2.66	2.43
Stymie Light 190	3.92		3.23		2.61		2.2
Stymie Light Italic 1901	3.56		2.94		2.38		1.99
Stymie Medium 290	3.92		3.23		2.61		2.2
Stymie Medium Italic 2901	3.46		2.85		2.3		1.94
Stymie Bold 790	3.56		2.94		2.38		1.99
Stymie Bold 189	3.43		2.82		2.29		1.92
Stymie Bold Italic 1891	3.3		2.72		2.2		1.85
Stymie Extrabold 390	3.31		2.73		2.21		1.86
Stymie Extrabold Italic 3901	3.16		2.6		2.11		1.77
20th Century Light 606	4.68		3.81		3.08		2.61
20th Century Light Italic 6061	4.92		4.0		3.2		2.73
20th Century Medium 605	4.68		3.66		2.94		2.44
20th Century Medium Italic 6051	4.87		3.81		3.05		2.54
20th Century Bold 604	4.0		3.48		2.61		2.26
20th Century Bold Italic 6041	4.5		3.94		2.94		2.55
20th Century Extrabold 603	3.69		3.19		2.4		2.01
20th Century Extrabold Italic 6031	3.82		3.3		2.48		2.07
Ultra Bodoni 675			2.2		1.99		1.58

TABLE VI. Foundry Type Characters Per Pica

<i>Name of type face</i>	<i>Point sizes</i>			
	<i>6 pt.</i>	<i>8 pt.</i>	<i>10 pt.</i>	<i>12 pt.</i>
Alternate Gothic No. 1	5.65	4.71	3.69	3.32
Alternate Gothic No. 2	5.14	4.27	3.24	2.96
Alternate Gothic No. 3	4.37	3.77	2.85	2.51
Announcement Roman	3.93	3.37	2.97	2.62
Announcement Italic	3.83	3.35	2.88	2.54
Baskerville	4.97	3.79	3.24	2.61
Baskerville Italic	4.99	3.84	2.53	2.86
Bernhard Gothic Light	4.31	3.66	2.96	2.61
Bernhard Gothic Light Italic	4.58	3.83	3.13	2.72
Bernhard Gothic Medium	4.26	3.76	2.97	2.65
Bernhard Gothic Medium Italic	4.27	3.62	2.95	2.61
Bernhard Gothic Heavy		3.35	2.74	2.42
Bernhard Gothic Extra Heavy				2.19
Bodoni Light	4.31	3.19	2.64	2.37
Bodoni Bold	3.93	2.96	2.51	2.20
Bodoni Book	4.53	3.43	2.92	2.59
Bookman Old Style	2.60	3.19	2.68	2.25
Caslon Old Style 471	4.24	4.05	3.30	2.45
Caslon 540	4.60	3.40	2.92	2.22
Caslon Bold	3.37	2.78	2.23	1.95
Caslon Bold Condensed	4.23	3.52	2.86	2.48
Caslon Heavy	2.29	2.90	2.30	2.00
Century Old Style	3.70	3.16	2.48	2.24
Century Old Style Bold	3.18	2.73	2.13	2.00
Century Expanded	3.71	2.97	2.46	2.15
Century Bold	3.74	2.93	2.49	2.10
Century Bold Condensed	4.64	4.08	3.22	2.87
Century Schoolbook	3.67	2.98	2.44	2.13
Century Schoolbook Bold	3.31	2.67	2.19	1.99
Cheltenham Old Style	4.58	3.85	3.20	2.73
Cheltenham Medium	3.88	3.22	2.63	2.35
Cheltenham Wide	3.89	3.24	2.64	2.36
Cheltenham Bold	3.61	3.08	2.44	2.19
Cheltenham Bold Condensed	4.61	3.89	3.05	2.72
Franklin Gothic	3.16	2.67	2.11	1.90
Garamond Light	3.61	3.31	2.91	2.56
Garamond Bold	3.61	3.02	2.61	2.32
Goudy Old Style	3.99	3.22	2.69	2.36
Goudy Bold	3.70	3.00	2.47	2.16
Invitation		2.67	2.34	2.08
Kaufmann Script			3.13	2.85
Kaufmann Bold			2.86	2.58
Lydian			2.73	2.28
Lydian Bold			2.71	2.27
Scotch Roman	3.62	3.19	2.86	2.27
Shaw Text			2.26	2.83
Spartan Medium		3.67	2.93	2.51

TABLE VI. Foundry Type Characters Per Pica (cont.)

Point sizes

<i>Name of type face</i>	<i>6 pt.</i>	<i>8 pt.</i>	<i>10 pt.</i>	<i>12 pt.</i>
Stymie Light	3.80	3.22	2.42	2.19
Stymie Medium	3.60	3.00	2.29	2.06
Stymie Bold	3.37	2.93	2.30	2.03
Stymie Bold Condensed				1.48
Stymie Black				1.75
Typo Roman			3.60	3.22
Typo Text		3.75	2.87	2.52
Typo Upright				3.63
Ultra Bodoni		2.19	1.98	1.57
Wedding Text		3.72	3.02	2.70

47. Comparative Copyfitting. Table VII, pages 105 through 111, enables the layout man to substitute one face for another. For example, all faces of type and sizes following the names of the faces, under each section numbered from scale 1 through scale 28 *set the same*; that is, they make the same number of *lines*, which does not mean that the type faces, set solid, will occupy the same space vertically on the page. This section is valuable in determining the copyfitting of type already composed, and which must be set in type again.

TABLE VII. Comparative Copyfitting

Type faces listed under copyfitting scale numbers will occupy the same number of lines when set. I is for Intertype, L is for Linotype, and M is for Monotype.

<i>Scale</i>	<i>Type face</i>	<i>Make</i>	<i>Size</i>	<i>Scale</i>	<i>Type face</i>	<i>Make</i>	<i>Size</i>
1	Beton Extrabold	I	12	4	Cairo Heavy	I	12
	Beton Wide	I	12		Cairo Bold	I	12
	Memphis Extrabold	L	12		Caslon No. 3	L	12
2	Stymie Extrabold	M	12		Caslon No. 3	I	12
3	Futura Bold	I	12		Ionic No. 5	L	12
	Ideal News	I	12		Memphis Light	L	12
	Regal No. 1	I	12		Memphis Medium	L	12
	Spartan Black	L	12		Memphis Bold	L	12
	Stymie Bold	M	12		Memphis Extrabold	L	10
	Stymie Bold 790	M	12		Metroblack	L	12
4	Beton Extrabold	I	10		Metrolite	L	12
	Beton Wide	I	10		Sans Serif X-Bold	M	12
	Bookface	I	11		20 Century X-Bold	M	12
	Bookface	I	12		Vogue X-Bold	I	12
	Cairo	I	12	5	Benedictine	L	12
	Cairo Medium	I	12		Benedictine Book	L	12
					Beton Medium	I	12
					Beton Bold	I	12

TABLE VII. Comparative Copyfitting (cont.)

<i>Scale</i>	<i>Type face</i>	<i>Make</i>	<i>Size</i>	<i>Scale</i>	<i>Type face</i>	<i>Make</i>	<i>Size</i>
5	Caslon	L	12	7	Benedictine Book	L	12
	Caslon Bold 79	M	11		Beton Medium	I	11
	Century Expanded	L	12		Beton Bold	I	11
	Century Expanded	I	12		Binny Old Style	M	11
	Century Schoolbook	M	12		Bodoni	L	12
	Excelsior	L	12		Bodoni	I	12
	Medieval	I	12		Bookman	L	11
	Memphis Bold Cond.	L	12		Caslon Old Face	L	12
	Rex	I	12		Egmont Medium	I	12
	Scotch	L	12		Egmont Bold	I	12
	Stymie Light	M	12		Excelsior	L	11
	Stymie Medium	M	12		Goudy Old Style	M	12
	Waverly	I	12		Ionic No. 5	L	10
6	Baskerville	L	12		Janson	L	12
	Baskerville	M	12		Janson	M	12
	Binny Old Style	M	12		Metromedium	L	12
	Bodoni	M	12		Sans Serif Extrabold	M	10
	Bookman	L	12		Spartan Black	L	10
	Bookman Old Face	M	12		Stymie Bold	M	10
	Caledonia	L	12		Textype	L	11
	Caslon No. 2	L	12		20th Century		
	Caslon Old Style 37	M	12		Extrabold	M	10
	Caslon 137	L	12		Vogue Bold	I	12
	Caslon Old Style 137	M	12	8	Baskerville	L	11
	Century Expanded	L	10		Baskerville	M	11
	Century Expanded	M	12		Beton Extrabold	I	8
	Century Old Style	M	12		Beton Wide	I	8
	Century Schoolbook	M	10		Bodoni	M	11
	Cheltenham Wide	L	12		Bodoni Book	L	12
	Cheltenham Wide	M	12		Bodoni Book	I	12
	Cheltonian Wide	I	12		Bookman Old Face	M	11
	Futura Demibold	I	12		Cairo Medium Cond.	I	12
	Garamond	L	12		Cairo Heavy	I	10
	Garamont	M	12		Cairo Bold Cond.	I	12
	Goudy Light	M	12		Cairo Extrabold Cond.	I	12
	Jenson	L	12		Caledonia	L	11
	Jenson	M	12		Caslon	L	11
	Regal No. 2a	I	12		Caslon	I	11
	Scotch	I	12		Caslon Old Style 37	M	11
	Scotch	M	12		Caslon No. 2	L	11
	Scotch No. 2	L	12		Caslon No. 3	I	10
	Spartan Heavy	L	12		Caslon 137	L	11
	Stymie Bold	M	10		Caslon Old Style 137	M	11
	Stymie Extrabold	M	10		Century Expanded	L	10
	Textype	L	12		Century Expanded	I	10
	20th Century Bold	M	12		Century Expanded	M	11
7	Baskerville	I	12		Century Old Style	M	11
	Benedictine	L	11		Century Schoolbook	M	10

TABLE VII. Comparative Copyfitting (cont.)

<i>Scale</i>	<i>Type face</i>	<i>Make</i>	<i>Size</i>	<i>Scale</i>	<i>Type face</i>	<i>Make</i>	<i>Size</i>
8	Cloister Wide	L	12	9	Futura Bold Cond.	I	12
	Electra	L	12		Futura Book	I	12
	Excelsior	L	10		Garamond	L	11
	Fairfield	L	12		Garamond	I	12
	Futura Medium	I	12		Garamond	M	12
	Futura Bold	I	10		Janson	M	11
	Garamont	M	11		Medieval	I	10
	Goudy Light	M	11		Memphis Light	L	10
	Granjon	L	12		Memphis Medium	L	10
	Ideal News	I	10		Memphis Med. Cond.	L	12
	Ionic No. 5	L	9		Memphis Bold	L	10
	Janson	L	11		Metroblack	L	10
	Kennerley Old Style	M	12		Metrolite	L	10
	Kenntonian	I	12		Rex	I	10
	Memphis Extrabold	L	8		Sans Serif Light	M	12
	Regal No. 1	I	10		Scotch	L	11
	Sans Serif Medium	M	12		Scotch	I	11
	Sans Serif Bold	M	12		Spartan Heavy	L	10
	Scotch	M	11		Texttype	L	10
	Scotch No. 2	L	11		Waverly	I	10
	Spartan Light	L	12	10	Baskerville	L	10
	Spartan Medium	L	12		Baskerville	I	11
	20th Century Medium	M	12		Beton Medium	I	10
	Vogue	I	12		Bodoni	M	10
	Vogue Extrabold	I	10		Bodoni Book	M	11
9	Benedictine	L	10		Bookman Old Face	M	10
	Benedictine Book	L	10		Cairo Medium	I	10
	Binny Old Style	M	10		Caledonia	L	10
	Bodoni	L	10		Caslon Old Style 37	M	10
	Bodoni	I	10		Caslon No. 2	L	10
	Bodoni Book	M	12		Caslon No. 3	L	10
	Bookface	I	10		Caslon 137	L	10
	Bookman	L	10		Caslon Old Style 137	M	10
	Cairo	I	10		Century Expanded	L	9
	Cairo Bold	I	10		Century Expanded	I	9
	Century Expanded	M	10		Century Schoolbook	M	9
	Century Old Style	M	10		Cheltenham Wide	M	10
	Cheltenham	L	12		Garamond	I	11
	Cheltenham Wide	L	10		Goudy Light	M	10
	Cheltonian	I	12		Goudy Old Style	M	10
	Cheltonian Wide	I	10		Ideal News	I	9
	Deepdene	M	12		Ionic No. 5	L	8
	Egmont	I	12		Janson	L	10
	Electra	L	11		Jenson	L	10
	Excelsior	L	9		Jenson	M	10
	Fairfield	L	11		Kennerley Old Style	M	11
	Futura Light	I	12		Regal No. 1	I	9
	Futura Demibold	I	10		Regal No. 2	I	6

TABLE VII. Comparative Copyfitting (cont.)

<i>Scale</i>	<i>Type face</i>	<i>Make</i>	<i>Size</i>	<i>Scale</i>	<i>Type face</i>	<i>Make</i>	<i>Size</i>
10	Regal No. 2a	I	8	12	Garamond	L	10
	Scotch	M	10		Garamond	M	10
	Scotch No. 2	L	10		Ideal News	I	8
	Stymie Light	M	10		Janson	L	9
	Stymie Medium	M	10		Kenntonian	I	10
	20th Century Light	M	12		Medieval	I	9
	20th Century Bold	M	10		Memphis Light	L	9
	Weiss Roman	I	12		Memphis Medium	L	9
11	Baskerville	I	10		Memphis Bold	L	9
	Baskerville 353	M	10		Metromedium	L	10
	Bodoni Book	L	10		Regal No. 1	I	8
	Bodoni Book	I	10		Regal No. 2	I	7
	Caslon Old Face	L	11		Regal No. 2A	I	7
	Caslon No. 3	L	9		Sans Serif Light	M	10
	Century Expanded	M	9		Sans Serif Medium	M	10
	Cheltenham	L	11		Sans Serif Bold	M	10
	Cloister	L	12		Stymie Bold	M	8
	Cloister Wide	L	10		Vogue Bold	I	10
	Egmont Medium	I	10	13	Baskerville	L	9
	Egmont Bold	I	10		Beton Medium	I	9
	Electra	L	10		Beton Bold	I	9
	Excelsior	L	8		Binny Old Style	M	9
	Fairfield	L	10		Bodoni	M	9
	Garamond	M	11		Bodoni Book	L	9
	Garamont	M	10		Bookface	I	8
	Granjon	L	11		Bookman Old Face	M	9
	Granjon	M	11		Cairo Medium Cond.	I	10
	Janson	M	10		Cairo Heavy	I	8
	Regal No. 2	I	8		Cairo Bold Cond.	I	10
	Scotch	L	10		Cairo Extrabold Cond.	I	10
	Scotch	I	10		Caslon	L	9
	Stymie Extrabold	M	8		Caslon Old Style	M	9
	Texttype	L	9		Caslon 137	L	9
	Waverly	I	9		Cheltenham	I	10
12	Benedictine	L	9		Cheltonian	I	10
	Benedictine Book	L	9		Cheltonian Wide	L	8
	Bodoni Book	M	10		Cheltonian Wide	I	8
	Bookface	I	9		Cloister	L	11
	Bookman	L	9		Egmont	I	10
	Caledonia	L	9		Electra	L	9
	Caslon	L	10		Fairfield	L	9
	Caslon	M	10		Garamond	I	10
	Century Expanded	L	8		Garamont	M	9
	Century Expanded	I	8		Goudy Light	M	9
	Century Old Style	M	9		Granjon	L	10
	Century Schoolbook	M	8		Granjon	M	10
	Excelsior	L	7		Ideal News	I	7
	Futura Medium	I	10		Ionic No. 5	L	7

TABLE VII. Comparative Copyfitting (cont.)

<i>Scale</i>	<i>Type face</i>	<i>Make</i>	<i>Size</i>	<i>Scale</i>	<i>Type face</i>	<i>Make</i>	<i>Size</i>
13	Kennerley Old Style	M	10	15	Caledonia	L	8
	Memphis Med. Cond.	L	10		Caslon	L	8
	Memphis Bold Cond.	L	10		Caslon	I	8
	Regal No. 1	I	7		Caslon Old Face	L	9
	Rex	I	8		Caslon No. 3	L	8
	Sans Serif Extrabold	M	8		Caslon No. 3	I	8
	Scotch	M	9		Century Expanded	L	7
	Scotch No. 2	L	9		Century Expanded	I	7
	Spartan Light	L	10		Century Old Style	M	8
	Spartan Medium	L	10		Cheltenham	L	9
	Stymie Bold	M	8		Cheltenham Wide	M	8
	Textype	L	8		Cloister	L	10
	20th Century Medium	M	10		Cloister	I	10
	Vogue	I	10		Cloister Wide	L	8
	Vogue Extrabold Cond.	I	12		Excelsior	L	6
	Weiss Roman	I	11		Futura Medium Cond.	I	12
14	Baskerville	I	8		Futura Bold	I	8
	Baskerville	I	9		Garamond	L	9
	Baskerville	M	9		Garamond	I	9
	Cairo	I	8		Goudy Light	M	8
	Cairo Bold	I	8		Granjon	L	9
	Caslon Old Face	L	10		Jenson	M	8
	Caslon Old Style	M	9		Kennerley Old Style	M	9
	Century Expanded	M	8		Medieval	I	8
	Deepdene	M	10		Metroblack	L	8
	Futura Light	I	10		Metrolite	L	8
	Futura Bold Cond.	I	10		Scotch	I	8
	Futura Book	I	10	16	Baskerville	L	8
	Garamond	M	9		Baskerville	M	8
	Janson	L	8		Electra	L	8
	Janson	M	9		Erbar Light Cond.	L	12
	Jenson	L	8		Erbar Bold Cond.	L	12
	Scotch	L	8		Fairfield	L	8
	Spartan Black	L	8		Garamond	M	8
	Textype	L	7		Goudy Old Style	M	8
	20th Century Light	M	10		Granjon	M	9
	Vogue Bold Cond.	I	12		Ideal News	I	6
	Vogue Extrabold	I	8		Ionic No. 5	L	6
15	Benedictine	L	8		Janson	M	8
	Benedictine Book	L	8		Kenntonian	I	8
	Binny Old Style	M	8		Memphis Light	L	8
	Bodoni	L	8		Memphis Medium	L	8
	Bodoni	I	8		Memphis Bold	M	8
	Bodoni	M	8		Regal No. 1	I	6
	Bodoni Book	M	9		Rex	I	7
	Bookman	L	8		Stymie Light	M	8
	Bookman Old Face	M	8		Stymie Medium	M	8
	Cairo Medium	I	8		Weiss Roman	I	10

TABLE VII. Comparative Copyfitting (cont.)

<i>Scale</i>	<i>Type face</i>	<i>Make</i>	<i>Size</i>	<i>Scale</i>	<i>Type face</i>	<i>Make</i>	<i>Size</i>
17	Binny Old Style	M	7	19	Cheltenham	L	8
	Bodoni	M	7		Cheltonian	I	8
	Bodoni Book	L	8		Cloister	L	8
	Bodoni Book	I	8		Futura Medium	I	8
	Bodoni Book	M	8		Garamond	L	8
	Bookman	L	7		Granjon	M	8
	Bookman Old Face	L	7		Memphis Light	L	6
	Caslon Old Style 37	M	8		Memphis Medium	L	6
	Caslon No. 2	L	8		Memphis Med. Cond.	L	8
	Caslon 137	L	8		Memphis Bold	L	6
	Caslon Old Style 137	M	8		Metromedium	L	8
	Century Expanded	M	7		Sans Serif Extrabold	M	6
	Century Old Style	M	7		Scotch	L	6
	Cheltenham Wide	L	6		Stymie Bold	M	6
	Cheltonian Wide	I	6		Vogue	I	8
	Garamond	I	8		Vogue Bold	I	8
	Goudy Light	M	7	20	Baskerville	M	7
	Sans Serif Light	M	8		Bookface	I	6
	Sans Serif Medium	M	8		Bookman Old Face	M	6
	Sans Serif Bold	M	8		Caslon	L	7
	Scotch	M	8		Caslon Old Face	L	8
	Scotch No. 2	L	8		Caslon Old Style	M	7
	Spartan Black	L	6		Century Schoolbook	M	6
	Stymie Extrabold	M	6		Deepdene	M	8
	Textype	L	6		Egmont	I	8
18	Beton Medium	I	8		Egmont Medium	I	8
	Beton Bold	I	8		Erbar Light Cond.	L	10
	Bookface	I	7		Erbar Bold Cond.	L	10
	Cairo Bold Cond.	I	8		Futura Bold	I	6
	Caslon No. 3	L	7		Garamond	M	7
	Futura Demibold	I	8		Kennerley Old Style	M	8
	Garamont	M	8		Metroblack	L	6
	Granjon	L	8		Metrolite	L	6
	Rex	I	6		Spartan Light	L	8
	Spartan Heavy	L	8		Spartan Medium	L	8
	Stymie Bold	M	6		20th Century Medium	M	8
	20th Century Bold	M	8		20th Century Exbld.	M	6
	Weiss Roman	I	9	21	Baskerville	L	6
19	Baskerville	L	7		Bodoni Book	L	7
	Benedictine	L	7		Bodoni Book	M	7
	Benedictine Book	L	7		Bookman	L	6
	Bodoni	L	7		Caledonia	L	6
	Cairo	I	6		Caslon 137	L	7
	Cairo Medium	I	6		Cloister	I	8
	Cairo Heavy	I	6		Cloister Wide	L	6
	Cairo Bold	I	6		Fairfield	L	6
	Century Expanded	L	6		Futura Light	I	8
	Century Expanded	I	6		Futura Medium Cond.	I	10

TABLE VII. Comparative Copyfitting (cont.)

<i>Scale</i>	<i>Type face</i>	<i>Make</i>	<i>Size</i>	<i>Scale</i>	<i>Type face</i>	<i>Make</i>	<i>Size</i>
21	Spartan Medium	L	6	25	Bodoni	L	6
	Spartan Heavy	L	6		Bodoni	I	6
	Vogue	I	6		Caslon Old Style 37	M	6
	Vogue Extrabold	I	6		Caslon No. 2	L	6
	Binny Old Style	M	6		Caslon Old Style 137	M	6
	Bodoni	M	6		Erbar Light	L	8
	Caslon	I	6		Erbar Bold	L	8
	Caslon No. 3	L	6		Kenntonian	I	6
	Caslon No. 3	I	6		Scotch	M	6
22	Century Expanded	M	6	26	Bodoni Book	L	6
	Century Old Style	M	6		Bodoni Book	I	6
	Cheltenham Wide	M	6		Bodoni Book	M	6
	Cheltonian	I	7		Cloister	L	6
	Futura Bold Cond.	I	8		Futura Medium	I	6
	Futura Book	I	8		Garamond	L	6
	Goudy	M	6		Sans Serif Light	M	6
	Jenson	M	6		Sans Serif Medium	M	6
	Weiss Roman	I	8		Sans Serif Bold	M	6
23	Baskerville	I	6	27	Caslon Old Face	L	6
	Garamond	I	6		Cloister	I	6
	Garamond	M	6		Deepdene	M	6
	Goudy Old Style	M	6		Futura Book	I	6
	Metromedium	L	6		Vogue Bold Cond.	I	8
	Stymie Light	M	6	28	Futura Light	I	6
	Stymie Medium	M	6		Futura Medium Cond.	I	8
	20th Century Bold	M	6		Futura Bold Cond.	I	6
	Vogue Bold	I	6		Garamont	M	6
24	Baskerville	M	6		Granjon	L	6
	Benedictine	L	6		Kennerley Old Style	M	6
	Benedictine Book	L	6		20th Century Light	M	6
	Futura Demibold	I	6		20th Century Medium	M	6
	Medieval	I	6				

Problems and Projects

Chapter 1. Typographical Design

Problems and Projects questions and statements are of the multiple-choice type, true or false, and one-word answers. In the multiple-choice type, which lists several answers, select the answer which best answers the question, and place the letter or number preceding the answer on your answer sheet. When a statement is true, place an *a* on the answer sheet; if it is false, place a *b* on the answer sheet.

UNIT 1

1. In what kind of work does the best typography appear:
 - a) What the public pays to read?
 - b) What the public must read?
 - c) What the public must be coaxed to read?

UNIT 2

2. We have a great variety of designs in printing because the printers' type faces are different in different shops.
 - (a) True.
 - (b) False.
3. Layouts *b*, Figures 1-7, are better than layouts *a* because:
 - a) They are more interesting to read.
 - b) They have, in some cases, illustrations.
 - c) They invite attention.
 - d) They are informal layouts.
4. Which of the eight business cards in Figure 8 do you like?

a) 1	c) 3	e) 5	g) 7
b) 2	d) 4	f) 6	h) 8
5. Which of the business cards in Figure 8 do you like the least?

a) 1	c) 3	e) 5	g) 7
b) 2	d) 4	f) 6	h) 8
6. Which of the business cards in Figure 8 follow traditional design?

a) 1	c) 3	e) 5	g) 7
b) 2	d) 4	f) 6	h) 8

UNIT 3

7. A dummy is a collection of layouts.
 - (a) True.
 - (b) False.
8. Rough layouts are:
 - a) Quick designs.
 - b) Same size as the job to be laid out.
 - c) Paste-ups of type and photos.

9. Comprehensive layouts are:
a) Quick designs.
b) Same size as the job to be laid out.
c) Paste-ups of type and photos.
10. Finished layouts are:
a) Quick designs.
b) Same size as the job to be laid out.
c) Paste-ups of type and photos.
11. Copy and layout are usually two different items.
(a) True. (b) False.
12. Copy and layout need not be keyed.
(a) True. (b) False.
- 13-21. List nine instructions needed on layouts.

UNIT 4

22-29. List eight tools and supplies needed by layout men.

UNIT 5

Here is copy for a layout:

- (1) F. Snyder & Sons, Inc.
- (2) Real Estate and Insurance.
- (3) 38 Paxton Road, Belleville, Illinois.
- (4) Phone MAin 6-100.

Now answer the questions below:

30. Give the number of the line to receive greatest display.
31. Give the number of the line to receive second display value.
32. Give the number of the line to receive third display value.
33. Give the number of the line to receive fourth display value.
34. Which layout or layouts in Figure 9 are of the formal type?
1. a. 3. c.
2. b. 4. d.
35. Which layout or layouts in Figure 9 are of the informal type?
1. a. 3. c.
2. b. 4. d.
36. Which rough layout in Figure 9 was selected to be a guide for the comprehensive layout?
1. a. 3. c.
2. b. 4. d.

UNIT 6

37. The marking "14/24" in Figure 11 refers to:
a) 14 point set 24 picas wide.
b) 14 point leaded 24 points.
c) 14 point leaded 10 points.

38. In Figure 11 the triple line on copy means:
a) Set in italic.
b) Set in caps.
c) Set in small caps.
39. In Figure 11 the double line on copy means:
a) Set in italic.
b) Set in small caps.
c) Set in caps.
40. In Figure 11 the single line on copy means:
a) Set in italic.
b) Set in small caps.
c) Set in caps.

Chapter 2. Display Composition

UNIT 8

41. Contrast means:
a) Small differences in sizes of type.
b) Great differences in sizes of type.
c) Differences in design of type.
- 42-46. List the five contrasts of display.

UNIT 9

- 47-54. List the eight ways in which minor display can be achieved.

UNIT 10

55. The greatest display in Figure 17 is in illustration:
1. *a.* 3. *c.*
2. *b.* 4. *d.*
56. The least display in Figure 17 is in illustration:
1. *a.* 3. *c.*
2. *b.* 4. *d.*
57. The greatest display in Figure 18 is in illustration:
1. *a.* 3. *c.*
2. *b.* 4. *d.*
58. The least display in Figure 18 is in illustration:
1. *a.* 3. *c.*
2. *b.* 4. *d.*
59. The better display in Figure 19 is in illustration:
1. *a.* 3. *c.*
2. *b.* 4. *d.*

60. The worst display in Figure 19 is in illustration:
 1. *a.* 3. *c.*
 2. *b.* 4. *d.*
61. The most readable display in Figure 20 is in illustration:
 1. *a.* 3. *c.*
 2. *b.* 4. *d.*

UNIT 11

62. The light-faced theater advertisement illustrated with bolder advertisements in Figure-16 stands out because:
- a) It contrasts with the others.
 - b) It is in a better position on the page.
 - c) It is bigger.

UNIT 12

63. In a formal balance, each side of a center, vertical line is equal in weight.
(a) True. (b) False.
64. The optical center is
a) Slightly below mathematical center.
b) At the mathematical center.
c) Slightly above the mathematical center.
65. The advertisement, Figure 21, is:
(a) A formal layout. (b) An informal layout.
66. The advertisement, Figure 22, is:
(a) A formal layout. (b) An informal layout.
67. Why are the advertisements in Figure 23 informal style?
a) They do not reproduce themselves equally on each side of a vertical line.
b) The illustrations are not centered.
c) The illustrations are of varying sizes.
68. Typographical designs of 1870, as shown in Figure 24, stress:
a) One type face.
b) Many type faces.
c) Small borders.

UNIT 13

69. The illustration shown in *a*, Figure 25, is out of balance because it is not designed with consideration of the optical center.
(*a*) True. (*b*) False.

UNIT 14

- 70-72. Good proportions are a ratio of
- | | |
|------------------------|------------|
| a) 2 to 3. | c) 3 to 5. |
| b) $\frac{1}{2}$ to 3. | d) 4 to 7. |

73. The circle in illustration *d*, Figure 26, appears to be in the center because it is in the exact or mathematical center.
 (a) True. (b) False.
74. The most readable panel in Figure 27 is:
 1. *a*. 3. *c*.
 2. *b*. 4. *d*.
75. The worst selection of type in Figure 27 is in panel:
 1. *a*. 3. *c*.
 2. *b*. 4. *d*.
76. The informal style of display in Figure 27 is in panel:
 1. *a*. 3. *c*.
 2. *b*. 4. *d*.
- 77-78. Which two panels in Figure 28 have pleasing proportion?
 1. *a*. 3. *c*.
 2. *b*. 4. *d*.
- 79-80. Which two panels in Figure 29 have pleasing proportion?
 1. *a*. 3. *c*.
 2. *b*. 4. *d*.
- 81-82. Which two panels in Figure 30 have pleasing proportion?
 1. *a*. 3. *c*.
 2. *b*. 4. *d*.
- 83-84. Which two panels in Figure 31 have pleasing proportion?
 1. *a*. 3. *c*.
 2. *b*. 4. *d*.
85. Which panel at the bottom of Figure 32 has a pleasing proportion?
 1. *b*. 2. *c*.
86. Pleasing margins for opposing book pages have the following decreasing order (*a*, Fig. 32):
a) Bottom, outside, top, inside.
b) Outside, bottom, top, inside.
c) Inside, outside, top, bottom.
87. Which panel in Figure 33 has a pleasing proportion?
 1. *a*. 2. *b*.
88. Which panel in Figure 33 has the better selection of type?
 1. *c*. 2. *d*.
- 89-90. Which two panels in Figure 34 show the best margins?
 1. *a*. 3. *c*.
 2. *b*. 4. *d*.

UNIT 15

91-92. Name two ways in which an illusion of depth is created.

UNIT 16

93-98. Name six ways in which movement is added to a layout.

UNIT 17

Referring to the illustrations in Figure 38, place the figure designating an appropriate type face to be used for:

99. A church.
100. A machine shop.
101. A ladies' clothing store.
102. An old inn in New England.
103. A textbook.
104. A financial house.
105. A fuel company.
106. A gift shop.
107. A contractor.
108. An artists' ball.
109. A house-furnishing store.
110. A dressmaker.
111. The anniversary sale of an old store.
112. A theater.
113. An art exhibit.
114. A lawyer's stationery.

UNIT 18

115–116. Give two reasons for the use of hand-lettered type faces.

UNIT 19

117. Better types to use for reverse plates are thin-lined serif faces.
(a) True. (b) False.
118. Special effects, like perspective views of type faces, are often obtained by special lenses.
(a) True. (b) False.

UNIT 20

From Figures 41 and 42, give the number of the type face (or faces) appropriate in the printing of:

119. Books — text type matter.
120. Newspapers — column type matter.
121. Annual report of a business firm.
122. A church program for Easter.
123. A gift shop.
124. A night club.

UNIT 21

125. On what normal initial letters would we cut in the first line of type?
a) A. c) L.
b) H. d) B.

126. On what "up" initial letters would we cut in the first line of type?

a) W.

c) J.

b) I.

d) L.

UNIT 22

127. Matched layouts for several jobs of printing

a) Carry the same type but not illustrations and decorations.

b) Carry the same type and illustrations and decorations.

c) Use type faces of varying designs.

UNIT 23

128. When styling companion jobs and book pages, the layout man should keep harmony of shape as well as design.

(a) True.

(b) False.

UNIT 24

129. Bodoni type faces show thicker when printed on:

a) Antique paper.

b) Coated paper.

c) Newsprint paper.

130. Type faces can be made thicker by printing on antique paper for offset-lithography.

(a) True.

(b) False.

UNIT 25

131. Wide faces of type look better in narrow areas.

(a) True.

(b) False.

132. A good rule to follow in the selection of borders is to select a border that is about the thickness of the main stroke of the display type in the job.

(a) True.

(b) False.

UNIT 26

133. The text matter of a paragraph is set in a sans serif bold type. What would you use for a heading?

a) Square Serif Bold.

b) Sans Serif Bold.

134. In the list below, one type face is mentioned which will not mix well with Sans Serif; name it.

a) Sans Serif.

d) Modern.

b) Venetian.

e) Square Serif.

c) Old Style.

f) Transitional.

UNIT 27

135. A very wide square serif type is easiest to read.

(a) True.

(b) False.

136. A black letter face, such as Old English, is very difficult to read.
(a) True. (b) False.

UNIT 28

137. Eight inches are about 48 picas.
(a) True. (b) False.
138. A column is drawn on a layout at 3 inches. How many picas is it?
(a) 15. (b) 18. (c) 21.
139. One agate line equals, in points:
(a) 5. (b) $5\frac{1}{2}$. (c) 6.
140. A page $5\frac{1}{2}$ by $8\frac{1}{2}$ inches, converted to picas, is about:
(a) 30 by 48. (c) 27 by 45.
(b) 33 by 51. (d) 31 by 47.
141. Two inches equal 13 picas.
(a) True. (b) False.
Use the comparison rule in Figure 53 to solve the following three questions:
142. Twenty-five picas are slightly over $4\frac{1}{4}$ inches.
(a) True. (b) False.
143. Thirty-three picas are about $5\frac{1}{2}$ inches.
(a) True. (b) False.
144. Thirty-nine picas are slightly less than $6\frac{1}{2}$ inches.
(a) True. (b) False.

UNIT 29. See special assignment on tracing alphabets (p. 124).

Chapter 3. Correct Spacing

UNIT 31

145. Type faces with short descenders seldom need leading between lines.
(a) True. (b) False.
146. Caslon Old Style No. 337 needs more leading between lines than does Caslon No. 37 (Figs. 74 and 75).
(a) True. (b) False.
147. When using the square serif family of type faces as a body type, leading is needed (Figs. 76 and 77).
(a) True. (b) False.
148. The most readable set of paragraphs in Figure 77 is:
(a) The top paragraph.
(b) The second paragraph.
(c) The third paragraph.
(d) The last paragraph.

UNIT 32

149. Type characters needing cut-in treatment are:

- | | |
|---------|---------|
| a) AVA. | d) HAR. |
| b) ALU. | e) LVE. |
| c) WAY. | f) SAL. |

UNIT 33

150. Lists of numbered items are easier to read when each line is centered.

- (a) True. (b) False.

UNIT 34

151. Better spacing is achieved when short measures are set with a ragged right-hand margin.

- (a) True. (b) False.

152. For better readability, the longer the line is set in type, the more it should be leaded.

- (a) True. (b) False.

153-155. List three rules for determining the length of line of paragraph matter.

UNIT 35

156. Script characters need wide spacing to make such a line of type most readable.

- (a) True. (b) False.

157. Exact spacing between words in a line of type is done in the very best of typography.

- (a) True. (b) False.

158. Four-em spaces between words of condensed type make for better spacing.

- (a) True. (b) False.

159. Two three-em spaces between words in a wide type like Copperplate Gothic makes for the best spacing.

- (a) True. (b) False.

UNIT 36. See special assignment on indicating type lines (p. 137).

Chapter 4. How to Copyfit Manuscript

UNIT 38

160. For accurate type copyfitting, longhand copy is preferred.

- (a) True. (b) False.

161. Pica typewriter has 12 characters to the inch.

- (a) True. (b) False.

162. Elite typewriter has 10 characters to the inch.
(a) True. (b) False.
163. How many typewriter characters appear on page 87?
a) About 440. c) About 450.
b) About 420. d) About 430.
164. How many lines will the copy on page 87 make if set in Linotype Garamond, 8 point, 17 picas wide?
165. How many lines will the copy on page 87 make if set in Intertype Century Expanded with italic and small caps 10 picas wide?
166. How many lines will the copy on page 87 make if set in Linotype Corona, 10 point, set 14 picas wide?
167. How many lines will the copy on page 87 make if set in Monotype Baskerville 353, set in 10 point, 13 picas wide?
168. How many lines will the copy on page 87 make if set in Monotype 9 point Bodoni 375, set 17 picas wide?

UNIT 39

169. Copyfitting can be accomplished before the copy is typewritten.
(a) True. (b) False.

UNIT 40

Use the factors on page 90 before working the following problems:

170. A page of type is 24 by 38 picas. How many 12-point ems does it contain?
171. A page of type is 25 by 39 picas. How many 10-point ems does it contain?
172. A page of type is 23 by 37 picas. How many 9-point ems does it contain?
173. A page of type is 22 by 36 picas. How many 8-point ems does it contain?
174. A page of type is 21 by 35 picas. How many 7-point ems does it contain?
175. A page of type is 20 by 34 picas. How many 6-point ems does it contain?

UNIT 41

176. Thinner characters occur more frequently in an alphabet than do wider characters.
(a) True. (b) False.
177. Divide the alphabet length for any type face into 243 to determine the characters per pica.
(a) True. (b) False.

UNIT 42

Using Table II, page 91, find the answers to the following four questions:

178. How many 10-point ems are contained in a 22-pica line?
179. How many 7-point ems are contained in a 30-pica line?
180. How many 18-point ems are contained in a 17-pica line?
181. How many 30-point ems are contained in a 30-pica line?

UNIT 43

Using the chart in Figure 87 and a line gauge, find the answers to the following four questions:

182. How many 13-point lines are contained in 24 picas?
183. How many 11-point lines are contained in 30 picas?
184. How many 10-point lines are contained in 19 picas?
185. How many 8-point lines are contained in 28 picas?

UNIT 44

Using Figures 55 through 71, find the answers to the following six questions, expressing answers in picas and fractions of picas:

186. How wide will the word *SALE* be if set in the size of Garamond as illustrated in Figure 56, page 62?
187. How wide will the word *Company* be if set in the size of Caslon as illustrated in Figure 58, page 64?
188. How wide will the word *Anniversary* be if set in the size of Bodoni as illustrated in Figure 59, page 65?
189. How wide will the words *Sale of Books* be if set in the size of Baskerville as illustrated in Figure 61, page 67?
190. How wide will the word *HARDWARE* be if set in the size of Sans Serif as illustrated in Figure 65, page 71?
191. How wide will the words *Permanent Wave* be if set in the size of script type as illustrated in Figure 68, page 74?

UNIT 45

Using the method shown in Figure 91, solve the following three problems:

192. How wide will the reduction be if the height is 2 inches?
193. How wide will the reduction be if the height is 3 inches?
194. How high will the reduction be if the width is 3 inches?

UNIT 46

Using Tables III to VI, answer the following questions:

195. How many characters per pica are contained in Linotype Caslon with italic, 8 point?
196. How many characters per pica are contained in Linotype Garamond with italic, 10 point?

197. How many characters per pica are contained in Intertype Baskerville with italic and small caps, 11 point?
198. How many characters per pica are contained in Intertype Egmont Bold with italic and small caps, 12 point?
199. How many characters per pica are contained in Monotype Cloister Bold Italic 2951, 6 point?
200. How many characters per pica are contained in Monotype Deepdene 315, 10 point?
201. How many characters per pica are contained in Foundry Type Baskerville, 12 point?
202. How many characters per pica are contained in Foundry Type Century Schoolbook, 10 point?

UNIT 47

203. How many type faces set the same as Intertype Beton Extrabold in 12 point?
204. How many type faces set the same as 12-point Linotype Caslon No. 3?
205. How many type faces set the same as 10-point Intertype Vogue Extrabold?
206. Ten-point Linotype Baskerville sets the same as Intertype Cairo Medium in 10 point.
 (a) True. (b) False.
207. Eight-point Intertype Beton Bold sets the same as 9-point Weiss Roman.
 (a) True. (b) False.

Clipping Assignments

The following assignments require the clipping of printed matter from newspapers, magazines, catalogues, or any other printed matter which will illustrate the assignment.

Paste each clipping on a piece of paper, large enough so that you can write on the extending areas of the large sheet.

1. Clip three advertisements and mark their *display* lines.
2. Clip three advertisements and mark their *minor* display lines.
3. Clip four examples of formal layouts.
4. Clip four examples of informal layouts.
5. Clip four examples of shadow boxes.
6. Clip four examples of printing showing decided movement.
7. Clip six examples of printing showing appropriate type face use.
8. Clip two examples of type faces having been thickened by the paper.
9. Clip three examples of printing having harmony between elements.

10. Clip three examples of printing showing harmony between type and border.
11. Clip two pieces of printing showing harmony between type faces.
12. Clip two pieces of printing showing a lack of harmony between type faces.
13. Clip two pieces of printing showing type that is hard to read.
14. Clip two pieces of printing showing type that is easy to read.
15. Clip three pieces of printing showing incorrect spacing between lines.
16. Clip six pieces of printing showing correct spacing between lines.
17. Clip three pieces of printing showing correct spacing between words of a display line.
18. Clip three pieces of printing showing incorrect spacing between words of a display line.
19. Clip three examples of correct spacing of capital letters.
20. Clip three examples of incorrect spacing of capital letters.
21. Clip three examples of easy-to-read listings.
22. Clip two examples of hard-to-read listings.
23. Clip three examples of decorated hand-lettering.
24. Clip two examples of curved hand-lettering.
25. Clip one example of a job having a third dimension.
26. Clip three examples having hand-lettering not usually available in type.
27. Clip three examples of readable type faces in reverse.
28. Clip a reasonably large picture from a magazine. By using the diagonal method, reduce it to two inches wide and indicate the reduced height.
29. Secure a sample of 12-, 14-, or 18-point type. Paste it on a piece of paper. Now indicate the height of the lowercase letters by drawing lines to the side of the paragraph.
30. Clip an example of type matter partially obliterated by the gravure method of printing. (See the "rotogravure" sections in the Sunday newspaper.)

Tracing Assignments

Trace one complete alphabet of the following type faces. See Figures 55 through 71, pages 61-77.

- | | |
|------------------|------------------|
| 1. Blackletter. | 5. 20th Century. |
| 2. Old Style. | 6. Sans Serif. |
| 3. Modern. | 7. Square Serif. |
| 4. Transitional. | 8. Script. |

Layout Assignments

1. Design and lay out a business card in the formal style. *Read Units 2-11, 17, 26, 27, 36, and 43.*

The copy: National Cash Register Service, 1304 South University, Ann Arbor, L. V. Handler, Mechanic, Factory Trained, Work Guaranteed, Dial 2-1335.

The size: 3 inches wide and 2 inches deep.

Follow this procedure:

- a) Draw four or more rectangles 3 inches wide and 2 inches deep on a piece of paper.
- b) Indicate the margins.
- c) Determine, from the copy above, which line will receive major display. *Read Unit 5 and see Figures 5 and 27. Draw these lines (or line) in the rectangle in the proper position (in the optical center).* *Read Unit 12.*

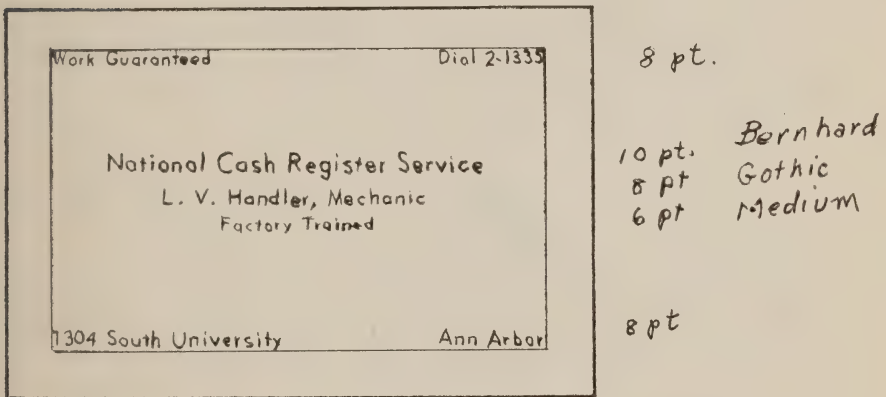
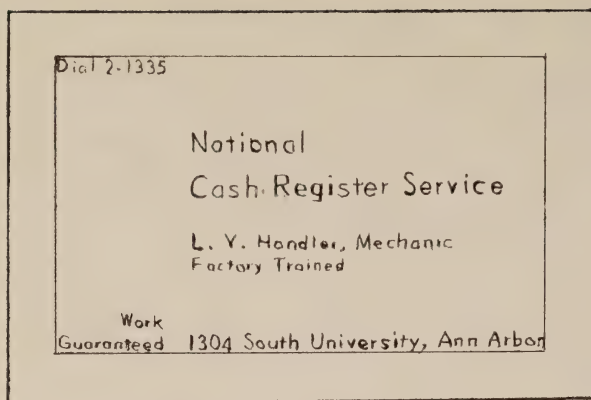


Fig. 1.

- d) Select the best of these sketches, and
- e) Letter in the display line or lines, and then the smaller type matter. *Read Units 26 and 27.*
- f) Now specify the type to be used. Examine the *formal* card layout shown in Figure 1.

2. Design and lay out a business card in the *informal* style. Follow the procedure as in Layout No. 1, above, and examine the *informal* style of layout shown in Figure 2. *Read Units 2-11, 17, 26, 27, 36, and 43.*



6 pt.
 12 pt. Bernhard
 8 pt. Gothic
 6 pt. Medium
 6 & 8 pt.

Fig. 2.

3. Design and lay out a letterhead in the *formal* style. Read Units 3-11, 17, 27, 43, and see Figure 4, page 127. Examine the *formal* letterhead layout shown in Figure 3.

The copy: National Cash Register Service, L. V. Handler, Factory-Trained Mechanic, 1304 South University, Ann Arbor. Work Guaranteed, Dial 2-1335.

The size: 8½ inches wide and 11 inches deep.

Follow this procedure:

- a) Draw four or more rectangles 3 inches wide and 4 inches deep on a sheet of paper.
- b) Indicate the top and side margins.
- c) Make at least four *rough* layouts. Determine, from the copy, which line will receive the greatest display. Draw the display line and other lines in the proper position at the top of the rectangle.



Fig. 3.

WORCESTER COUNTY TRUST COMPANY

WORCESTER 1, MASSACHUSETTS



THE HOOVER COMPANY

GENERAL OFFICES AND MAIN FACTORY, NORTH CANTON, OHIO



THE GATHMANN ENGINEERING COMPANY

Designers of the World's Best and Most Economical Ingot Molds

P. O. BOX 3248, BALTIMORE 28, MARYLAND

TELEPHONES CATONSVILLE 48 AND 2061

The Phillips Nurseries



Incorporated

ON THE CONCORD PIKE, 4 MILES
FROM WILMINGTON, DELAWARE
TELEPHONE, WILMINGTON 50270

GROWERS' IMPLEMENT COMPANY, INC.

FARM & GARDEN EQUIPMENT
Factoryville, Illinois



Fig. 4.

- d) Select the best of these rough layouts, and
- e) On an 8½ by 11-inch piece of paper, letter in the type lines. *Read* Units 26 and 27.
- f) Now specify the type to be used.

4. Design and lay out a letterhead in the *informal* style. Follow the procedure as in Layout No. 3, and examine the informal style of letterhead layout shown in Figure 5.

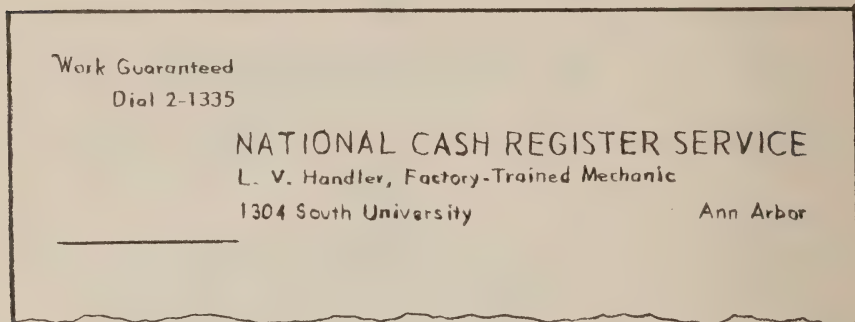


Fig. 5.

5. Design and lay out an envelope corner card in the *formal* style. *Read* Units 3-11, 17, 27, 43, and see Figure 4, page 127.

The copy: National Cash Register Service, 1304 South University, Ann Arbor, Michigan.

The size: A No. 6¾ envelope, which is 6½ inches wide and 3⅝ inches deep.

Follow this procedure:

- a) Draw four rectangles 6½ inches wide and 3⅝ inches deep on a piece of paper.
- b) Indicate the top and left-hand margins.
- c) Make four *rough* layouts. Determine, from the copy, the display and other lines.
- d) Select the best of the four layouts, and
- e) At the upper left corner of a rectangle drawn to size, letter in the type lines.
- f) Now specify the type to be used. Examine the formal style of envelope corner card shown in Figure 6.

6. Design and lay out an envelope corner card in the *informal* style. Follow the procedure as in Layout No. 5, and examine the informal style of envelope corner card shown in Figure 7. *Read* Units 3-11, 17, 27, and 43.

NATIONAL CASH REGISTER SERVICE
1304 South University, Ann Arbor, Mich.

Fig. 6.

National Cash Register Service

1304 South University
Ann Arbor, Michigan

Fig. 7.

7. Design and lay out a billhead in the *formal* style.

The copy: National Cash Register Service, L. V. Handler, Proprietor.
1304 South University, Ann Arbor, Michigan. Sold to, Date
Terms, Net Cash 30 Days.

The size: $8\frac{1}{2}$ inches wide and $5\frac{1}{2}$ inches deep.

Follow this procedure:

- a) Draw four or more rectangles $4\frac{1}{4}$ inches wide and $2\frac{3}{4}$ inches deep on a piece of paper.
- b) Indicate the top, bottom, and side margins.
- c) Make at least four *rough* layouts. Determine, from the copy, which line to display, and where the lines are to be placed on which the items of the bill will be placed. See the illustrations shown in Figure 8.
- d) Select the best of these rough layouts, and
- e) On a piece of paper $8\frac{1}{2}$ inches wide and $5\frac{1}{2}$ inches deep, letter in the layout.
- f) Now specify the type and rules to be used. Examine the *formal* billhead layout shown in Figure 9.

8. Design and lay out a billhead in the *informal* style. Follow the procedure as in Layout No. 7, and examine the informal style of billhead shown in Figure 8.

9. Design and lay out a package label in the *formal* style.

The copy: From National Cash Register Service, 1304 South University, Ann Arbor, Michigan. To:

The size: $4\frac{1}{4}$ inches wide and $2\frac{3}{8}$ inches deep.

10. Design and lay out a package label in the *informal* style. Follow the

NATIONAL CASH REGISTER SERVICE

L. V. Handler Proprietor

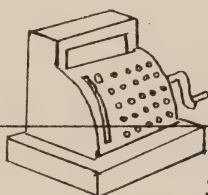
1304 South University

Ann Arbor, Michigan

Terms, Net Cash 30 Days

Sold to

Date



NATIONAL CASH REGISTER SERVICE

1304 South University Ann Arbor, Michigan

Date

Sold to

Terms, Net Cash 30 Days

Fig. 8.

From

NATIONAL CASH REGISTER SERVICE
1304 South University, Ann Arbor, Michigan

_____ To _____

procedure as in Layout No. 9, and examine the informal style of package label layout shown in Figure 10.

Follow this procedure:

- Draw four or more rectangles $4\frac{1}{4}$ inches wide and $2\frac{3}{8}$ inches deep on a piece of paper.
- Indicate all four margins.
- Make at least four *rough* layouts, and determine, from the copy, where each line will be placed, leaving a good amount of space for the address to which the package will go. See the layout illustrated in Figure 10.
- Select the best of these layouts, and
- Letter in the complete layout—which is the layout for the printer to follow.

From National Cash Register Service
1304 South University, Ann Arbor, Mich.

To

Fig. 10.

f) Now specify the type and rules to be used.

11. Design and lay out a business card in the *formal* style.

The copy: Smith Hardware Corporation, Building Materials, Tools, Stoves, Farming Equipment. On the Square, Centerville, West Virginia. Phone 899. R. J. Smith, Vice-President.

Follow the procedure as in Layout No. 1.

12. Design and lay out a business card in the *informal* style. Follow copy in Layout No. 11 and the procedure as in Layout No. 2.

13. Design and lay out a letterhead in the *formal* style.

The copy: Smith Hardware Corporation, Building Materials, Tools, Stoves, Farming Equipment. On the Square, Centerville, West Virginia. Phone 899. R. F. Smith, President, R. J. Smith, Vice-President.

Follow the procedure as in Layout No. 3.

14. Design and lay out a letterhead in the *informal* style. Follow copy in Layout No. 13 and the procedures as in Layout No. 4.

15. Design and lay out an envelope corner card in the *formal* style.

The copy: Smith Hardware Corporation, On the Square, Centerville, West Virginia.

Follow the procedure as in Layout No. 5.

16. Design and lay out an envelope corner card in the *informal* style.

Follow copy in Layout No. 15 and the procedure as in Layout No. 6.

17. Design and lay out a letterhead in the informal style.

The copy: Martens Dress Shop, Latest Creations, 300 Main Street, Phone 8-1000. Parkersburg, Pennsylvania.

Follow the procedure as in Layout No. 4.

Design and lay out a letterhead in the *formal* style.

The copy: Edward G. Franklin, M.D., 1100 First National Bank Building, Cincinnati, Ohio. Phone MAin 7980.

Follow the procedure as in Layout No. 3.

Advertisements

In laying out the following advertisements, illustrate each by either making a sketch or by clipping the most appropriate illustration or illustrations from a newspaper or magazine.

In the rough layout, which you will make first, merely outline the illustration on the layout paper, because you may want to change its position on the comprehensive layout, which you will make second.

After you have completed the comprehensive layout, paste the illustration on the layout.

For a **Low Score**
this Summer
Control those Drives



Learn HOW at
HERBERT'S
Driving Range

You'll Be Helped—Coached
by Our Experts!

Five Miles Out on Route
19—Near the Drive-In
Theater

Keep Your Cash Register
Happy!



Just Dial 2-1335 for
FAST REPAIRS

NATIONAL CASH REGISTER
SERVICE

1304 South University, Ann Arbor

Fig. 11.

The copy for the following advertisements can be changed slightly if you think it advisable, but the sense of the copy should not be changed.

Trace carefully all display lines of 12-point size and larger. Indicate the paragraph matter by straight lines or by solid lines, as shown on page 31.

Two advertisements are shown in Figure 11 as examples of one-column jobs. A one-column advertisement is 12 picas wide—over-all width. When designing advertisements two columns wide, allow for the *column rule* which, in this case, will be 6 points wide. Hence, a two-column ad will be $24\frac{1}{2}$ picas wide.

You may place a border around your layout, but remember, one *cannot read a border*—so do not make borders too prominent!

18. One column by 4 inch newspaper advertisement. *The copy:* Presenting television's newest top-flight drama show, Royal Playhouse. The Canterville Ghost. 10:30 tonight. WDJS. Sponsored by Jones Motors.

19. One column by 21 pica newspaper advertisement. *The copy*: Lady Mary Face Powder. Lady Mary clings for hours, keeps your skin looking its loveliest under strong artificial lights or bright sunlight. In a great variety of shades to blend perfectly with your skin tone. At Woodworth's, 123 Main Street. 39c.
20. Two columns by 80 agate lines, newspaper advertisement. (An agate line is $5\frac{1}{2}$ points.) The prices must be large, about 24 point. *The copy*: Sale of Women's Matched Luggage. Skipper blue covering, sparked with tan leather binding. Reg. 14.95 18 inch overnight, 10.95. Regular 16.95 21 inch overnight, 11.95. Regular 21.95 24 inch pullman, 16.00. Cloverleaf's Luggage Shop, Main Street. Phone MAin 1-4684.
21. Two-column advertisements, 6 inches deep. *The copy*: Straw hat value. Regularly priced at 2.95 to 3.95. 1.95 now. An opportunity to buy for the Easter parade and all Spring! Newly arrived sailors, bonnets, cloches, profiles in natural, navy, red, black, and white. Downstairs, The Hub Department Store, South Eighth Street and Market.
22. Two-column advertisement, $3\frac{1}{2}$ inches deep. *The copy*: Yes, now you can have a soft cream cold wave. Styled to your type, short, cool and lovely for Spring. And it's priced to suit your budget. For only \$5.75. Shark's Beauty Salon, Wood Street store. Phone ATlantic 3580 for appointment. Use our special budget account.
23. One-column advertisement, 3 inches deep. *The copy*: Wednesday shoe repair value. Any leather and composition shoe, half soles and heels, \$2.00. New laces are included. Boggs & Smythe, downstairs store, lower level.
24. Two-column by 4 inch advertisement. *The copy*: Fine buys in watches. Specials on credit at all our three stores. Stocks are most complete with new styles of our Jefferson watches with expansion bands. From \$29.95, 75c down and 75c per week. Look, shop and compare — there are no finer watches! Modern styles for men and women. Watches illustrated here have expansion bands. Diamond & Son, 32 West Main and in the Jones Arcade.

Title and Cover Pages

You may design the following layout assignments with or without illustrations.

25. Design a title page, formal style, for a 6 by 9-inch size. *The copy*: Bulletin 1953 No. 32. Toward Better High School Teaching. Hall-Smith, Publishers, New York City, 1953.
26. Redesign the above title page, using the informal style of layout.

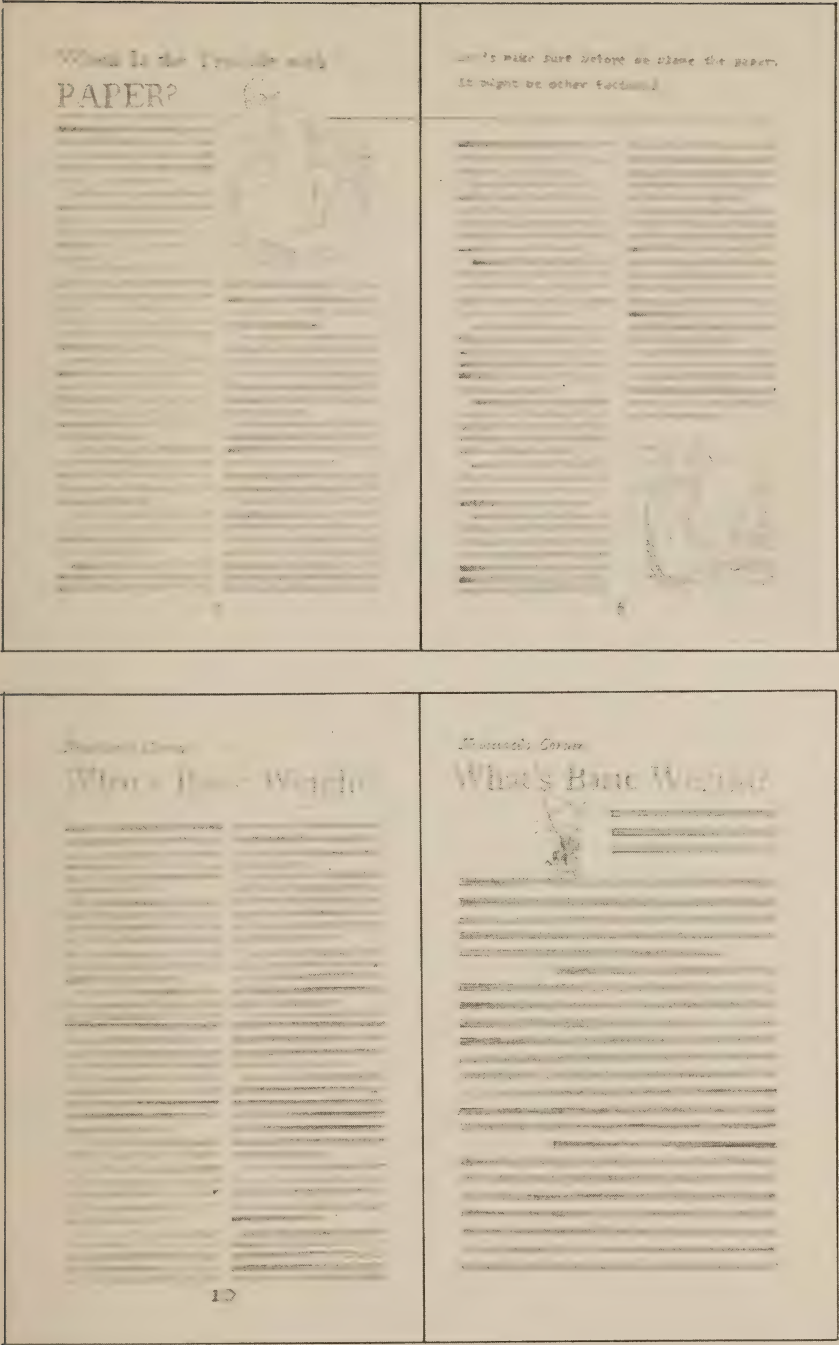


Fig. 12.

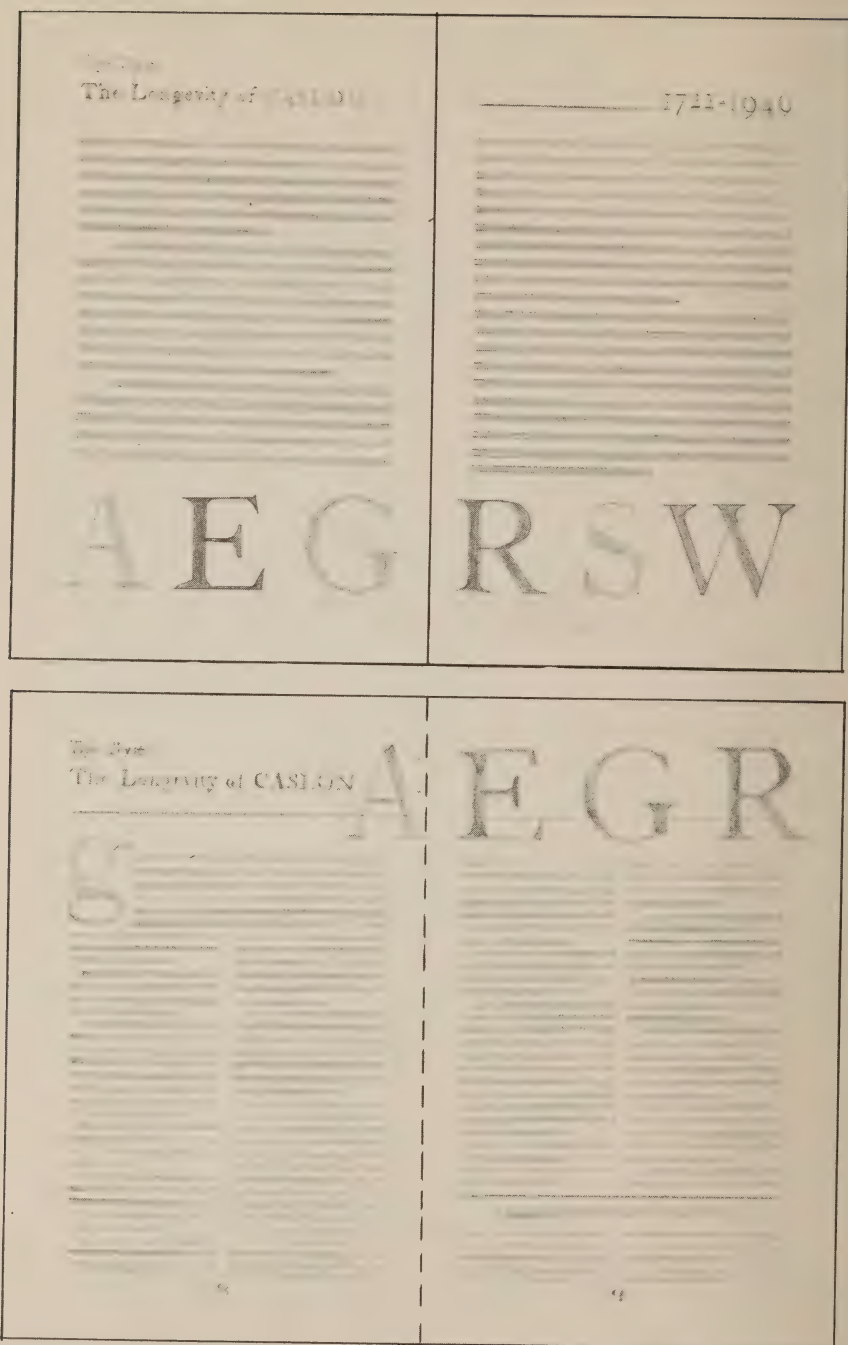


Fig. 13.

27. Design a title page, using the informal style of layout. *The copy:* The Rise of Vocational Education. Lester S. Bridges, Professor of Vocational Education, Michigan State University. North American Technical Society, Chicago, Illinois, 1953. The size is 5½ by 8½ inches.

Use an appropriate illustration on the following work:

28. Design a title page, using either formal or informal style of layout. *The copy:* Design for Suspense. J. Phillips Goodheimer. Critchen Press, Baltimore, 1953. The size is 7 by 10 inches.
29. Design the outside cover and backbone of a book 1 inch thick, size 5 by 8 inches. *The copy:* Short Stories of an Undercover Man. James C. Riley, former SBI Agent. Apex Publishing Corporation, San Francisco, 1953.

Book Pages

When designing and laying out the following book pages, use your own sketches for illustration. Letter in the main heading and subheadings, and indicate the text matter with ruled lines. Indicate a page number, called a *folio*.

30. Design a book page 6 by 9 inches. It is a right-hand page. *The copy:* Why Kids Like Western Play, by James S. Ludwig. *Subheads:* The Appeal of the Cow Hand; Psychological Aspects; The Right Garb Makes It Real.
31. Design right- and left-hand book pages, page size each is 5½ by 8½ inches. *The copy:* The Beauty of Claude Garamond's Original Type Face Design. John R. Walker, Art Director, Dolphin Press, New York. *Subheads:* The Times of Garamond. Jean Jannon's Contributions; From 1530 to 1952; Use in Book Work; Use in Advertising; Use in Commercial Printing; Garamond's Variations.
32. Design right- and left-hand book pages, page size each 6 by 9 inches. *The copy:* America's Paper Makers. From Rittenhouse to the Present. By R. C. Hammermill. *Subheads:* Papyrus to Pulp; John Rittenhouse in Pennsylvania; The Fourdrinier Machine in America; Hand-Made Paper in 1860; Present Capacities.

Forms

No illustrations are to be used in the following assignments:

33. Design a form for a parts listing. Size is 4¼ by 11 inches. Eight and one-half inches at the bottom of the form are to be filled with open spaces between rules, and space between rules is two picas. We need four columns. *The copy:* J. B. Fink's Garage, 547 South Sixth Street,

34. Design a form for recording telephone calls. Size is $4\frac{1}{4}$ by $5\frac{1}{2}$ inches.
The copy: Telephone Memorandum. While you were out,
 called. He left this message:
 Signed,

[illegible]841 North Dovers Boulevard + + + Bardsville, Ohio

IN ACCOUNT WITH _____

DATE _____

[illegible]

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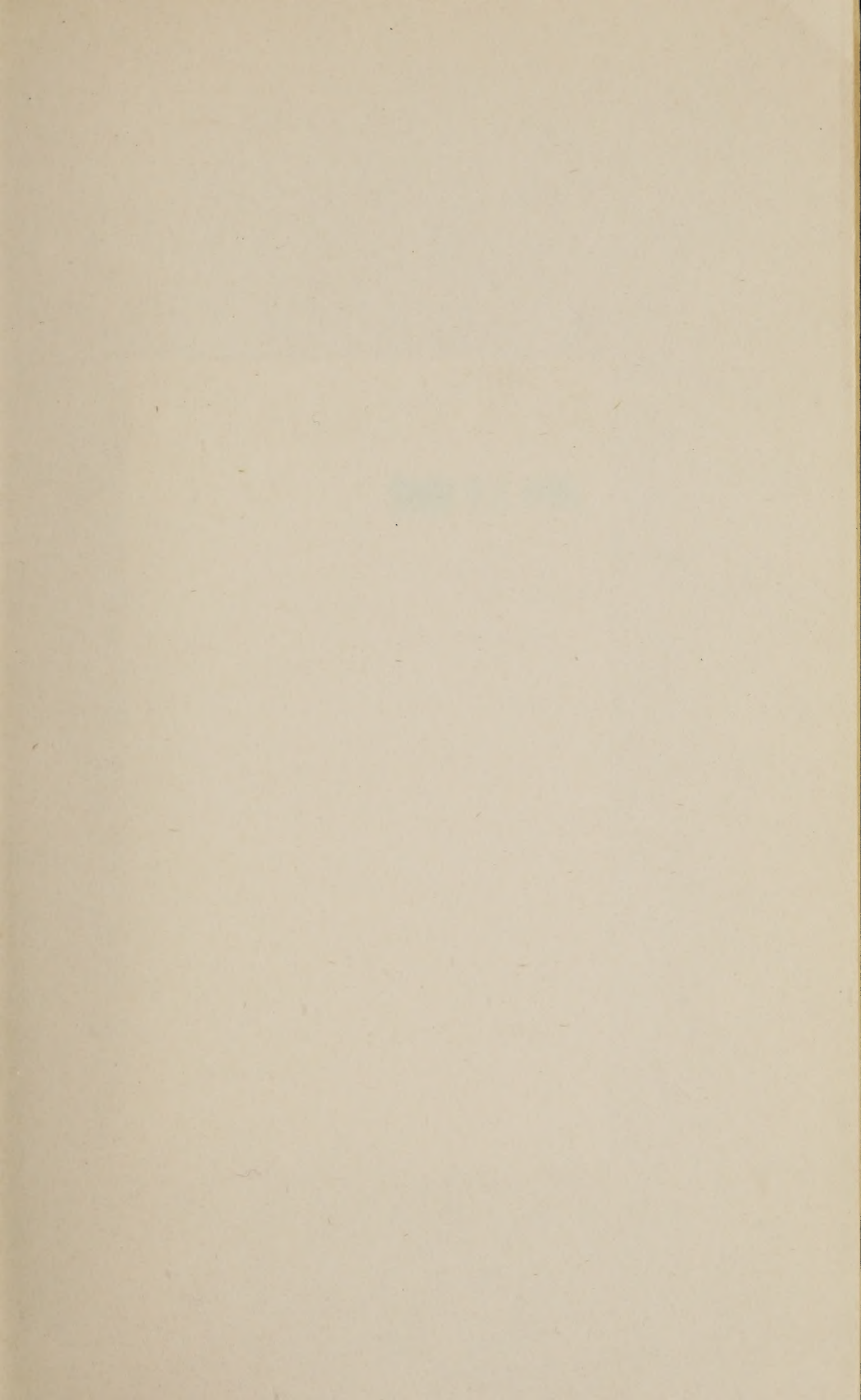
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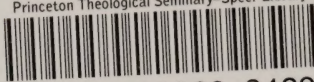
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Basic lessons in printing layout.

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